

Journal
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Half-yearly Indological Research Journal

October 2021



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No. 1

Editor

Dr. V. Nithyanantha Bhat



यज्ञं दधे सरस्वती

SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

(Research Centre recognised by the University of Kerala
and Mahatma Gandhi University.)

Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

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Editor : Dr. V. Nithyanantha Bhat

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HOMAGE TO A GREAT SCHOLAR AND TEACHER



Mahamahopadhyaya Dr. Satya Vrat Shastri
(29.09.1930 - 14.11.2021)

We, the members of this Institute express our deep grief at the demise of our Revered Prof. Satya Vrat Shastriji, an internationally renowned scholar in Sanskrit and Indian Philosophy. Shastriji was a prolific writer. His works include Ramayana in South East Asia, Kalidasa Studies, Glimpses of History of Sanskrit Literature, Chanakya Niti, Human Values, and Sanskrit Studies: New Perspectives. He was the recipient of several honours and awards, national and international, including Padma Bhushan, Jnanpeeth Award and President of India Certificate of Honour. Shastriji was not only an eminent scholar but also a great human being. He was always a source of inspiration and guidance for all of us. Shastriji was on the advisory board of our Research Journal. Our Institute has been greatly benefited by Shastriji's valuable advice. We cherish the memory of Shastriji's visit to this Institute a few years ago.

We pay our respectful homage to the great scholar and pray God that his soul may rest in everlasting peace.

For Sukṛt̄indra Oriental Research Institute
Dr. V. Nithyanantha Bhat
Hon. Director

Journal of Sukṛtīndra Oriental Research Institute
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Indian Aestheticians

Dr. V. Nithyanantha Bhat

It would be interesting to note Sri Aurobindo's remarks about Indian aesthetics found in the Chapter on "Religion and Spirituality" of his book *The Foundations of Indian Culture*: "The system of Indian ethics liberalized by the catholicity of the ancient mind did not ban or violently discourage the aesthetic or even the hedonistic being of man in spite of a growing ascetic tendency and a certain high austerity of the summits. The aesthetic satisfactions of all kinds and all grades were an important part of the culture. Poetry, drama, song, dance, music, the greater and lesser arts were placed under the sanction of the Rishis and were made instruments of the spirit's culture."¹

Indian Aestheticians

Profuse amount of Literature connected with Art and Aesthetics has been produced by Indian aestheticians. These masters have given vision and insights in regard to different problems in art and aesthetics. . . . According to them all fine arts were related to one another and no single art can be practised in isolation.

Highlighting the uniqueness of Indian Aesthetics, Shatavadhani Dr. R. Ganesh says: "Indian Aesthetics bridges matter and spirit through its unique way of looking at art and its experience: the reality of the world and the spiritual reality of the Self are integrated by means of aesthetic reality (i.e. *āhāryasattā* or *ākālpasattā*). In the same way, material enjoyment and spiritual enjoyment are bridged through transcendental aesthetic enjoyment (*brahmāsvāda-sahodara*). Indian Aesthetics concerns itself with the contemporaneity of emotions as against its western counterpart, which bases itself on the contemporaneity of events. This makes Indian Aesthetics material-independent."² In Purāṇas like *Agni purāṇa* and *Viṣṇudharmottara purāṇa*, there are references to different arts and their relationship.

Indian aesthetics is a unique philosophical and spiritual point of view on art, architecture and literature. In Indian aesthetics, a *rasa* ('juice' or 'essence') denotes an essential mental state and is the dominant emotional theme of a work of art or the primary feeling that is evoked in the person that views, reads or hears such a work. The concept of *rasa* is fundamental to many forms of Indian art including dance, music, musical theatre, cinema and literature. But the treatment, interpretation, usage and actual performance of a particular *rasa* differs greatly between different styles.

The theory of *rasa* is attributed to Bharata, a sage-priest who may have lived sometime between the 1st century bce and the 3rd century. The principal human feelings, according to Bharata, are delight, laughter, sorrow, anger, energy, fear,

disgust, heroism, and astonishment, all of which may be recast in contemplative form as the various rasas: erotic, comic, pathetic, furious, heroic, terrible, odious, marvellous, and quietistic. These rasas comprise the components of aesthetic experience.

Fundamental Concepts in Indian Aesthetics

The fundamental concept in Indian Aesthetics is most widely associated with the concept of \bar{A} nanda, (ecstasy, joy). \bar{A} nanda in Indian context is much more than the concept of joy in western aesthetics. It is not an escape from reality according to the idealist philosophy of Vedānta.

Indian aestheticians

The following are the prominent Indian Aestheticians:

Bharata

Bharata, well-known as Bharata Muni was an ancient Indian theatrologist. He is considered the father of Indian theatrical art forms. He is dated between 1500 BCE and 1400 CE, but estimates vary between 1000 BCE and 2000 CE. Bharata's magnum opus the *Nāṭya Śāstra*, is a theoretical treatise on ancient Indian dramaturgy and histrionics, especially Sanskrit theatre. It has influenced dance, music and literary traditions in India. It is also notable for its aesthetic "Rasa" theory, which asserts that entertainment is the desired effect of performing arts but not the primary goal. The primary goal is to transport the individual in the audience into another parallel reality, full of wonder, where

he experiences the essence of his own consciousness and reflects on spiritual and moral questions.

K. Krishnamoorthy observes that, "in Bharata's perceptive and illuminating analysis, the raw material of art and life which it tries to improve upon is none other than the mental world of man bristling with feelings, emotions and sentiments driving him to activity all the time. But the actual passions in the world are not artistic in themselves. Mental states in life are accompanied with their pleasures and pains. However, when an artist turns to them he puts them into a pattern of his own making in his imagination, a pattern which never existed on earth. Only these patterned mental states, obeying a law of creative genius or imagination, deserve to be technically called *bhavas*. The process of creative imagination itself is *bhavana* which is tantamount to aesthetic sensibility. This is the first pre-requisite as much of the playwright as of the spectator (*bhavaka* or *rasika*)."³ Bharata observes that there is no *rasa* without *bhāva*; nor any *bhāva* without *rasa*. In staging, success depends on their mutual involvement.

Bhamaha

Bhamaha (7th century) was a well-known Sanskrit poetician who took up the task of formulating the rule of poetry. He is noted for writing a work *Kāvyālaṅkāra*. In it He defines *kāvya* and describes the qualifications of a good poet. He held that literary composition, however laudable, does not qualify to be called as *kāvya* if it is devoid of embellishment. He held that *vakrokti*, oblique expression, is

the core of *alañkāra* in poetry. He thought that only through *Vakrokti* can *alañkāra* be made possible.

Bhamaha declares his intention of formulating the rules relating to *alañkāra* or beauty in *kāvya* or poetry. He mentions that "the good poetry results in proficiency in the values of life as well as in the arts, besides bringing fame and joy. In his opinion erudition in the different branches of learning without a poetic gift is of no avail. . . . For the first time in the history of Sanskrit poetics, Bhamaha extols the singular glory of Pratibha or poetic intuition, in words which mark the province of poetry as distinct from that of scientific writing. Even a dullard may become learned in a branch of science, thanks to the teacher's instruction but not so in poetry. The latter is a spontaneous overflow found in a gifted few. While wealth and other worldly things are ephemeral, poetry has an immortality about it. A poet lives as long as his fame lasts."⁴ According to Bhamaha the source material for poetry are grammar, metre, lexicon, traditional myths and legends, worldly wisdom, logic and fine arts.

Vamana

Vamana is a renowned aesthetician who contributed substantially to the *alañkāra śāstra* in Sanskrit. He investigated into the nature of a *kāvya* and formulated the theory of *Rīti*. Vamana's *Kāvyañkāra Sūtra* is considered as the first attempt at evolving a philosophy of literary aesthetics. He regarded that *rīti* is the soul of *Kāvya*. Vamana emphasized the prime importance of the poetic or style (*rīti*) in poetry.

According to Vamana, if a poet is to be equipped to write poetry, "he must know the ways of the world, must be proficient in grammar, lexicography, metrics, arts, erotics and polity. He should have acquaintance with the compositions of other great poets, apply himself seriously at composing verses, wait upon seniors of superior knowledge, exercise caution and deliberation in the insertion and removal of words, be able to concentrate, and last and the most important, be endowed with imagination, the latent, potent and intuitive gift."⁵ Vamana regarded that *rīti* is the soul of Kāvya. He presented his formulations in the form of Sūtras.

Dandin

Dandin (7th–8th century) was one of the brilliant writers in Sanskrit who was well-versed both in prose and poetry. In his famous work *Kāvyādarśa*, Dandin gives a new orientation to the science of poetics. He recognizes the two aspects of poetry as śabda (words) and (artha), and defines *kāvya śarīra* (body of poetry) as a "series of words characterized by desired meaning." In *Kāvyādarśa* he argues that a poem's beauty is derived from its use of rhetorical devices. Dandin is regarded unparalleled in matters of technical skill and brilliance of style. Dandin was interested in the study of varied śāstras such as science, astrology, astronomy, arts and architecture.

The *Kāvyādarśa* is considered as the earliest surviving systematic treatment of poetics in Sanskrit.

Anandavardhana

Anandavardhana (c. 820–890 CE) was the author of *Dhvanyāloka*, a work articulating the philosophy of "aesthetic suggestion" (*dhvani*, *vyañjanā*). Anandavardhana is credited with creating the *dhvani* theory. He wrote that *dhvani* (meaning sound, or resonance) is the "soul" or "essence" (*ātman*) of poetry (*kāvya*). "When the poet writes," said Anandavardhana, "he creates a resonant field of emotions." To understand the poetry, the reader or hearer must be on the same "wavelength." The method requires sensitivity on the parts of the writer and the reader.

P.V. Kane remarks that "the *Dhvanyāloka* is an epoch-making work in the history of *Alamkāra* literature." Anandavardhana is hailed as the doyen of Indian aestheticians by scholars both ancient and modern. His work *Dhvanyāloka* provides for the first time an insight into the secret of poetic beauty. K. Krishnamoorthy describes Anandavardhana's concept of poetic criticism: "According to Anandavardhana, intelligent criticism or even right understanding of poetry is given only to a few. Neither a mastery over grammar nor a knowledge of lexicons can ensure it. Critical taste is as rare as creative genius itself. In fact the two gifts are virtually the twin facets of one ability: a true poet and an ideal critic share in common the gift of imagination (*pratibha*) or aesthetic sensibility. Hence the ideal critic is called *sahr̥daya* or *rasika*; if the poet creates poetry, the critic recreates it in his imagination and enjoys it. Hence the meaning of poetry can be understood and analysed only by men of taste and mere

philosophers have no place or voice in discussing artistic beauty. That is why *sahridayaloka* is another title of the *Dhvanyāloka*."⁶

Rajashekhara

Rajashekhara (10th century) was another Indian aesthetician. He was a poet and dramatist who occupies a distinctive place in the history of Sanskrit literature. He began his career as a court poet of the great Pratihara king Mahendrapala of Kanauj. Later he rose to the position of Kaviraja in the reign of Mahendrapala's son and successor. Rajashekhara's major work on poetics *Kāvyaṁīmāmsa* contains information on several topics useful for aspiring poets. Rajashekhara wrote *Kāvyaṁīmāmsa* between 880 and 920 CE. The work is essentially a practical guide for poets that explains the elements and composition of a good poem. Rajashekhara is most noted for *Karpūramañjarī*, a play written in Shauraseni Prakrit.

Abhinavagupta

Abhinavagupta (c. 950–1016) was a philosopher, mystic and aesthetician from Kashmir. He was also considered an influential musician, poet, and dramatist. He approaches the problems of aesthetics in the context of drama and poetry, from the historical, psychological, logical and philosophical points of view. Regarding Abhinavagupta's analysis of aesthetic experience, Kanti Chandra Pandey observes, "Abhinavagupta analyses aesthetic experience into different levels of sense, imagination, emotion, catharsis and transcendency each of

which leads to what follows and allocates each of the various conceptions of aesthetic experience at a separate level."⁷ His analysis begins at the sense level. The second level is imaginative. The next level is emotive level where the emotion of the spectator is aroused. The fourth level is the cathartic level where the high emotion makes the spectator forget himself and raises him to the level of the universal. "At this level, the emotive experience is completely freed from all objective reference as also from temporal and spatial relations, which are due to limitations of the individual subject."⁸ The final and the highest level of aesthetic experience, according to Abhinavagupta, is that in which "the duality of subject and object completely disappears through intense introversion and utter disregard of the basic emotion. At this level basic emotion sinks into the subconscious and the universalized subject shines in its Ananda aspect. At this stage, there is the experience of *Paramananda*, similar to that which a Yogin experiences in Vyatirekha Turiyatita Samadhi, in which all objectivity merges in the subconscious and the self alone shines."⁹

Mammata

Mammata Bhatta (11th century) was a Kashmiri Sanskrit rhetorician noted for his text on poetics, the *Kāvya prakāśa*. Mammata is one of the most popular names in the field of Indian literary criticism. His treatise on poetics *Kāvya prakāśa* has had an extensive and enduring influence over the Indian mind. *Kāvya prakāśa* can claim the distinction of having been studied all over the country uninterruptedly, over the many

centuries of its production. That a large number of commentaries have been written on *Kāvya prakāśa* is a testimony for its immense popularity.

According to Critic V. Venkatachalam, Mammata's *Kāvya prakāśa* "reflects fully and truly the personality of Mammata as a critic, a multi-faceted personality, which combined robust judgement and spirited independence, width of vision with a passion to synthesise, and above all, a genius for spotting the strong and weak spots of literary creations without allowing his artistic sensibilities to be smothered. . . an unbiased evaluation will readily concede that the credit of giving a practical formulation and concrete form to the ramifications of the doctrine of *dhvani*, which existed as theories and abstractions in the *Dhvanyaloka* and *Locana*, will always go to Mammata. The work of producing the final and finished picture of the *dhvani* scheme should be put down as Mammata's contribution to criticism."¹⁰

Kuntaka

Kuntaka was one of the foremost aestheticians of ancient India. His major work *Vakroktijīvita* propounds a theory on the import and importance of *vakrokti* and occupies a unique position in the field of the *alaṅkāra sāhitya*. *Vakroktijīvita* is the exposition of the theory of *vakrokti*. Though theorists in general considered *vakrokti* as one of the varieties of *alaṅkāra* in poetry, Kuntaka recognized *vakrokti* as the very life of poetry. As he considered *Vakrokti* as the *jīvita* of poetry, he named his work *Vakroktijīvita*.

Mukunda Madhava Sharma observes that "Kuntaka was inspired by Bhamaha who stated that the whole realm of poetic expression was permeated with *Vakrokti* and developed the theory that *vakrokti* is the essence (*jivita*) of poetry. *Vakrokti* is a mode of expression which becomes superior to the ordinary matter of fact expression by virtue of possessing strikingness (*Vaichitrya*). In other words *vakrokti* is an imaginative term of words and ideas (*vaidagdhya-bhāṅgi-bhāṅiti*)."¹¹

Bhoja

Bhoja was a King. But his royalty was not a major aspect of his greatness. He shot himself into fame by his own merit as an extraordinarily talented man. He was a great scholar, poet, critic, scientist, thinker, and a humanist. He was famous for the generous patronage extended by him to poets, artists and men of learning. Bhoja was a prolific writer. He is said to have authored about thirty works which include the well-known voluminous works such as *Śṛṅgāraprakāśa* on Poetics and *Samarāṅgaṇa Sūtradhāra* on architecture and engineering. The most important contribution of Bhoja to Indian poetics is his theory that *śṛṅgāra* is the one and the only *rasa*. Bhoja has devoted a major part of his work *Śṛṅgāraprakāśa* to highlight his findings and to reorient the traditional ideas centering around *rasa* to his scheme of thought.

The following is a part of the paraphrase of two of the ten opening Verses from *Śṛṅgāraprakāśa* presented by V. Venkatachalam, which according to him present the final

upshot of Bhoja's *Śṛṅgāra* theory: "Wise men of old have spoken of ten *rasas*; but we affirm that *sringara* alone is the *rasa*, since it alone is of the essential nature of bliss or aesthetic delight; *vira*, *adbhuta* and others are *rasas* only by courtesy. Their recognition as *rasas* is nothing more than a popular obsession. Its universal circulation, has invested it with an air of respectability; that is all. Its credentials are highly suspect. . . . Our effort in this work will be to disabuse the popular mind of this erroneous idea about *rasa*."¹²

Mahima Bhatta

Mahima Bhatta is the author of *Vyaktiviveka*, which means a critique of suggestion, theory propounded by Anandavardhana. Another work of his *Tattvoktikośa*, in which he gave an exposition of the nature of imagination, is lost to us. *Vyaktiviveka*, propounds the theory of inference in aesthetics. Mahima Bhatta combines erudition with rare aesthetic sensibility. He believed that art is an imitation of reality. Like Anandavardhana, Mahima Bhatta subdivides the poetic meaning into three types such as *vasu*, *alañkāra*, and *rasa*. According to him the first two types can be directly presented, but the last is only inferable, R. C. Dwivedi sums up Mahima Bhatta's theory thus: "*Rasa* is essentially a reflection of *sthayin*, inferred from the artistically presented cause; aesthetic experience (*rasasvada*) is the inferential consciousness, non-empirical in nature, of a basic mental state that shines in an aesthete in consequence of awareness of the *vibhāva*, etc., and when it is so, the situation, (*vibhāva*) etc., and *rasa* must be considered to be conjoint like smoke and

fire. His thesis has advanced two important points: (i) the aesthete experiences *rasa* only cognitively and not effectively, (ii) and that there is a temporal sequence not only in the apprehension of what suggestion and what is suggested, but also in the experience of a *sthayin* from the situation etc., because both are in variably related as cause and effect."¹³

Viswanatha

Viswanatha Kaviraja, another eminent aesthete, is well-known for his work on poetics—*Sāhityadarpaṇa*. This work which contains all the essential tenets of Rhetorics, occupies a unique place in the development of poetics in India. Viswanatha was a leading exponent of *dhvani* school and he established the *rasa* theory on a firm footing.

Viswanatha was not just prolific; he was equally versatile. Apart from studying and researching aesthetics, he created a number of literary works, in all the branches of literature - - poetry, prose, criticism, and drama. He wrote equally easily in Sanskrit and Prakrit.

Sāhityadarpaṇa is Viswanatha's most famous work and one of the most comprehensive works in Indian aesthetics. Viswanatha, in *Sāhityadarpaṇa*, explicitly discusses all schools and thoughts of Indian aesthetics, before arguing the superiority of the *dhvani* school.

Jagannatha

Jagannatha (17th century) was a well-known aesthete who was endowed with a combination of two faculties—the

critical and the creative. His most significant work is *Rasagaṅgādhara* which reveals "his mastery of logic, subtle thinking, perspicuity of style, wonderful grasp and insight in the alaṅkāraśāstra."¹⁴ P. S. Ramachandrudu lists some of the important points on which Jagannatha has expressed his originality—"the definition of poetry, the assertion of the supremacy of *pratibhā* (poetic genius or imagination), the four-fold classification of poems, the new *rasa* theory, the new turn that is given to the concept of *guṇas* by accepting two sets of them, the sound arguments that have been advanced while explaining the class of *dhvani* or suggestion based on the capacity of the word *Sabdasaktimuladhvani*, the discussion of the primary and secondary signficatory capacities of words, *abhidhā* and *lakṣaṇa*, the definite shape and scope that is given to many figures of speech (alaṅkāras) . . . "¹⁵

According to S.N. Dasgupta "Jagannatha introduced the use of the term 'Ramaṇīya' in the sense of the beautiful. He defined literature as that which brought out the sense of the beautiful in a fit consonance of words and their meaning. 'Beautiful, according to him is that which induces a unique feeling of pleasure which is different from all other joys and therefore, has something of a transcendental element in it. This extraordinary delight—not confined to the ordinary utilitarian pleasure; it is absolutely beyond any personal joy and personal emotion; it was universal."¹⁶ According to Jagannatha the sense of the beautiful is essentially an emotional sentiment known as 'rasa'—aesthetic pleasure derived from literary and other types of art creation and communication.¹⁷

It is indeed great that India produced a succession of brilliant thinkers who have formulated most of the fundamental concepts of Aesthetics. Indian art evolved with an emphasis on inducing special spiritual or philosophical states in the audience, or with representing them symbolically.

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“प्रज्ञानं ब्रह्म” इति महावाक्यस्य समीक्षा

डा. जि. चन्द्रशेखर प्रभु

महावाक्यानां सामान्यस्वभावः

महावाक्यचतुष्टयं नियतक्रमसहितं भवति। मोक्षपथप्रदर्शकं च । “अयमात्मा ब्रह्म” प्रभृतीनि चतुर्महावाक्यानि उपनिषदः उद्धृतानि वर्तन्ते। महावाक्यमिति श्रुते सामान्यजनानां मनसि कस्यचित् अति दीर्घवाक्यस्य अवबोधः सञ्जायेत। किन्तु महावाक्यानां तत्त्वं वाक्यघटनां, वाक्यदैर्घ्यतां वा नाश्रयति। वेदान्तविचिन्तने आत्मनः परं परमतत्त्वेन भानम्। लोके तत्त्वेषु आत्मतत्त्वं परं महत्त्वं, बृहत्त्वं च साकल्येनावहति। अत्र अनन्तस्य अज्ञातस्य अवर्णनीयस्य आत्मतत्त्वस्य गांभीर्यं निवेदयितुं अल्पाक्षरयुक्तपदस्य अन्वेषणे वेदान्तिनः “महच्छब्दं प्रापुः। अत एव तैः आत्मतत्त्वस्वरूपस्य आत्यन्तिकतत्त्वस्य प्रतिपादकं वाक्यं महावाक्यसंज्ञया स्वीकृतं दृश्यते। “ब्रह्मात्मैक्यावगतेः प्रतिपादकानि भवन्ति चत्वारि महावाक्यानि” इति केचन वदन्ति। तेषु अन्यतममेव ‘प्रज्ञानं ब्रह्मेति’ महावाक्यम्।

महावाक्यानि आकारेण स्वतः न पूर्णानि वाक्यानि। तानि उपनिषन्मन्त्रवाक्ये अन्तर्भूतानि वर्तन्ते। वस्तुतः तानि, वाक्यांशाः भवन्ति। तावन्मात्रांशस्य पृथक्करणे कृतेऽपि ते अंशाः सम्पूर्णवाक्यताम् आपादयन्तीति महते आश्चर्याय भवति।

महावाक्यानि सिद्धार्थबोधकानि। वेदान्तवाक्यानि इत्यपि एषां संज्ञा। ब्रह्मात्मैक्यसूचकानि अनेकानि वेदान्तवाक्यानि उपनिषत्सु दृष्टानि तथापि एषु चतुर्षु महावाक्येषु चतुर्णां परं यथार्थतया महावाक्यव्यवहारः। एषु महावाक्येषु “अयमात्मा ब्रह्म” इति महावाक्यं जीवात्मपरमात्मनोः अपरोक्षत्वं सूचयति। किञ्च स्वरूपसाक्षात्कारेऽपि इदं वाक्यं सूचनां ददाति। महावाक्येषु द्वितीयं वाक्यं भवति “प्रज्ञानं ब्रह्म” इति। इदं वाक्यं जीवब्रह्मणोः लक्षणवाक्यं भवति। तृतीयं महावाक्यं तु “तत्त्वमसि” इति। इदं वाक्यं गुरुपदेशपरं भवति। शिष्यस्य अज्ञानकल्मषापनोदनाय, तस्यैव ब्रह्मत्वावबोधनाय च। “अहं ब्रह्मास्मि” इति चतुर्थं महावाक्यम्। इदं महावाक्यं तत्त्वावबोधानन्तरं शिष्ये सञ्जातम् अनुभवविशेषं बोधयति। अधुनात्र ‘प्रज्ञानं ब्रह्म’ इति महावाक्यस्य समीक्षा क्रियते।

प्रज्ञानं ब्रह्म

“प्रज्ञानं ब्रह्म” इति महावाक्यं ऋग्वेदोपनिषद्भूतस्य ऐतरेयस्य विषयः। दर्शनं, श्रवणं, घ्राणनं, स्पर्शनं, रसास्वादनम् इत्यादीनि जीवितचर्यायाम् अन्तर्भूतानि। उपर्युक्तानि दर्शनस्पर्शनप्रभृतीनि क्रियापराणि। एताः क्रियाः इन्द्रियविशेषाणां स्वभावविशेषाः। एकस्य इन्द्रियस्य या शक्तिः सा अन्यस्मिन् इन्द्रिये न वर्तते तथापि सर्वाः क्रियाः एकस्मिन् चैतन्ये अधिष्ठितं वर्तते इति सामान्यतया प्रतीतिः। अतः इन्द्रियेभ्यः भिन्ना काचन बोधसत्ता इन्द्रियरूपान् उपकरणविशेषानाश्रित्य यथा प्रवर्तते तथा विविधानि क्रियारूपाणि स्वरूपतां धत्ते।

इत्थं स्वतन्त्रतया स्थित्वा यत् इन्द्रियाणां चालकं भवति तत् प्रज्ञानम्।

“प्रज्ञानं ब्रह्म” इतीदं महावाक्यं ऐतरेयोपनिषदि तृतीयाध्याये प्रथमखण्डे विद्यमानस्य “एष ब्रह्मैष इन्द्र एष प्रजापतिरेते सर्वे देवा इमानि च पञ्च

महाभूतानि पृथिवी वायुराकाश आपो ज्योतीषीत्येतानीमानि च क्षुद्रमिश्राणीव बीजानीतराणि चेताराणि चाण्डजानि च जारुजानि च स्वेदजानि चोद्भिजानि चाश्वगावः पुरुषा हस्तिनो यत्किञ्चेदं प्राणिजङ्गमं च पतत्रि च यच्च स्थावरं सर्वं तत्प्रज्ञानेत्रम् । प्रज्ञाने प्रतिष्ठितं प्रज्ञानेत्रो लोकः प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म”¹ इति मन्त्रस्य भागः । महावाक्यानि उपनिषन्मन्त्रान्तर्भूतानीत्युक्तं खलु । तदेतत् ज्ञापनायैव “प्रज्ञानं ब्रह्म” इति महावाक्यघटकस्य मन्त्रस्य पूर्णतया इह उद्धारः कृतः ।

या सत्ता व्यक्तौ बोधविशेषान् सन्निवेशयति चालयति च सा सत्तैव प्रपञ्चशरीरेऽपि स्थित्वा चालयति । एवं व्यक्तिगतबोधसत्ता तथा प्रपञ्चगता बोधसत्ता च एकैव । एतयोः उक्तैक्यस्य स्थापनायैव प्रज्ञानं ब्रह्मेत्युक्तं वर्तते ।

मुमुक्षुवः साधकाः वैराग्यं प्राप्य अनन्तरं “कोऽयं आत्मेति वयमुपास्महे कतरस्स आत्मा”² इति स्वयम् अन्विष्यन्ति । इयमवस्था तेषु कञ्चन अनुभवविशेषं समुत्पादयति । तथा च ते प्रज्ञापरं सर्वेषां पर्यवसानम्, तस्मात् ‘प्रज्ञानं परं ब्रह्म’ इति निगमनं प्राप्नुवन्ति । ‘प्रज्ञानं ब्रह्म’ इत्येतद् सिद्धान्तवाक्यं भवति । ब्रह्मणः स्वरूपम् अनेन सिद्धान्तयितुं ते यतन्ते । अत्र प्रज्ञानं इति, ब्रह्म इति च द्वे पदे अन्तर्भूते । अनयोः पदयोः वाच्यार्थस्य लक्ष्यार्थस्य च विशकलनानन्तरमेव वाक्यस्य अस्य सत्ता केति अवगन्तुं शक्यते ।

‘अयं जीवात्मा’ – अहं ब्रह्मेति वाच्यार्थः । अत्र नेदं समञ्जसं प्रतिभाति । कुत इति चेत् जीवः परिमितः ब्रह्म तु अपरिमितः । ‘प्रज्ञानं ब्रह्म’ इति महावाक्यस्थस्य प्रज्ञानशब्दस्य जीव इत्यर्थः । जीवस्तु अन्तःकरणे प्रतिबिम्बरूपेण वर्तमानम् आत्मचैतन्यम् । अन्तःकरणस्य इयं परिणतिः वृत्तिपदेन गृह्यते । वृत्तयः मनो बुद्ध्यहङ्कार- चित्तस्वरूपाः । श्रोत्रादि पञ्चेन्द्रियाणि अपेक्ष्य बुद्ध्यहङ्कारादयः अन्तर्भागे वर्तन्ते इत्यतः

अन्तःकरणसंज्ञया व्यवहारः। अन्तःकरणस्य बिम्बस्तु कूटस्थचैतन्यं भवति। तदेव आत्मचैतन्यनाम्ना व्यवहियते। सर्वाणि प्रापञ्चिकानि कार्याणि तस्मिन् अध्यसितानि वर्तन्ते। अन्तःकरणे प्रतिबिम्बितस्य कूटस्थचैतन्यस्य चिदाभाससंज्ञयापि व्यवहारः। अनेन जडरूपोऽप्यहङ्कारः चेतनात्मकतया प्रतिभाति। बुद्धिचित्तादीनामपि चैतन्यवत्वमपि प्रतीतिः परम्। जीवस्य कूटस्थचैतन्यस्य तस्य उपाधिभूतस्य अन्तःकरणस्य च धर्मवैशिष्ट्यम् अस्ति। अतः जीवस्य कर्तृत्वाभिमानः भोक्तृत्वाभिमानश्च अस्ति। अयम् अभिमानः भ्रान्तिजन्यः न तु वास्तविकः। अधिष्ठानभूते कूटस्थचैतन्ये जीवभावः अध्यसितः वर्तते। इयं रीतिः रज्जुसर्पवत्। एवं रीत्या विचारे कृते प्रज्ञानपदस्य अर्थः न जीवः इति अपि तु कूटस्थ इति अवगन्तुं शक्यते। वाच्यार्थस्य स्थाने लक्ष्यार्थस्वीकाराय इदम् अलम्। ब्रह्मशब्दस्य वाच्यार्थलक्ष्यार्थौ उभौ स्तः। ब्रह्मादिस्तम्भपर्यन्तानां चराचरात्मकानां चैतन्यम् अनेन क्रियते इत्यभिमानमादायैव ब्रह्मचैतन्यस्य वाच्यार्थः वक्तव्यः। अभिमानहीनस्य मायातीतया वर्तमानस्य परमात्मचैतन्यस्य ग्रहणं ब्रह्मशब्दस्य लक्ष्यार्थमादाय। तदनुसारेण “प्रज्ञानं ब्रह्म” इत्यस्य सर्वान्तर्यामितया स्थितं कूटस्थचैतन्यम् एव उपाधिरहितत्वेन स्थितं परब्रह्म।

अयं प्रज्ञानरूपः आत्मा परं ब्रह्म भवति। स एव इन्द्रः। स एव प्रजापतिः। सर्वे देवाः तथा च पृथिवीवायुराकाशजलादयः तेजश्च पञ्चभूतानि स एव। अयमेव क्षुद्रजीविनां कारणं तथा अन्येषाम् अण्डजजरायुजस्वेदजोद्भिजाश्वगोमनुष्यगजानां च कारणम्। उक्तानि विहाय ये पादचारिणः पतत्रिणः वृक्षपर्वतादयः स्थावराः ते सर्वेऽपि उक्ते चैतन्ये वर्तन्ते। लोकाः प्रज्ञानेत्रवन्तः। प्रज्ञा परं सर्वेषां लक्ष्यस्थानम्। अतः ‘प्रज्ञानं’ एव परं ब्रह्म इति महावाक्यघटकस्य उपनिषन्मन्त्रस्य सामान्याशयः।

शङ्करमतम्

अधुना अद्वैतमतानुसारेण श्रीशङ्कराचार्यस्य भाष्यमधिकृत्य वच्मि। भाष्ये “स एष प्रज्ञानरूप आत्मा ब्रह्मापरं सर्वशरीरस्थः प्राणः प्रज्ञात्मा”³ अयमेव प्रज्ञानरूपः आत्मा “अपरब्रह्मपदेन” व्यवहियते। तदेव “ब्रह्मापरं” इति श्रीशङ्कराचार्येणोक्तम्। वस्तुतः सम्पूर्णे शरीरे प्राणो वर्तते सः प्रज्ञात्मा भवति। अथ भाष्यम् - “अन्तःकरणोपाधिष्वनुप्रविष्टो जलभेदगतसूर्यप्रतिबिम्बवद्विरण्यगर्भः प्राणः प्रज्ञात्मा।⁴ प्रज्ञात्मानं प्रत्येव श्रीशङ्करः विशदीकरोत्यत्र। विभिन्नजलपात्रेषु दृश्यमानानि भिन्नानि प्रतिबिम्बकानि यथा, तथा अयं प्रज्ञात्मा अन्तःकरणोपाधिषु अनुप्रविष्टो वर्तते। स हिरण्यगर्भः प्राणविशेषः प्रज्ञात्मा भवति। “एषः एव इन्द्रः गुणविशेषकारणात् देवराजो भवति। प्रथमोत्पन्नः देहधारी प्रजापतिर्वा। तदुक्तं भाष्ये “एष एव इन्द्रो गुणाद्देवराजो वा। एष प्रजापतिर्यः प्रथमजः शरीरी”⁵

अस्मात् प्रजापतेः सकाशात् मुखात् निर्भेदद्वारा अग्निप्रभृतयः लोकपालाः जाताः। स एव प्रजापतिरिति शङ्करभाष्ये। उक्ताः एते अग्न्यादयः अपि प्रजापतिरेव। इतोपरि निर्दिष्टानि सर्वाण्यपि प्रजापतिरेवेति वक्तुं यतते श्रीशङ्करः, यथा - “इमानि च सर्वशरीरोपादानभूतानि पञ्च पृथिव्यादीनि महाभूतान्यन्नात्रादत्वलक्षणान्येतानि किञ्च इमानि च क्षुद्रमिश्राणि क्षुद्रैरल्पकैर्मिश्राणि, इव शब्दोऽनर्थकः, सर्पादीनि बीजानि कारणानीतराणि चेताराणि च द्वैराश्येन निर्दिश्यमानानि”।⁶ पृथिव्यादि पञ्चभूतानां, क्षुद्रजीविनां, सर्पादीनां, बीजजानां, भिन्नभिन्नप्राणिनां च स्वरूपं स एव।

इदानीं श्रीशङ्करः अण्डजानि, पक्ष्यादीनि इत्यादिरीत्या यानि उक्तानि तानि पृथक्-पृथक् वक्तुं यत्नं कुरुते। तेषु अण्डजानि पतत्रिणः, जारुजानि मनुष्यादीनि। स्वेदजाः तु यूकमत्कुणादयः, भूमिं भित्वा यानि बीजानि

भूमेरुपरि प्रत्यक्षाणि भवन्ति तान्यपि प्रजापतिविशेष एव। एवं अन्ये अश्वादयोऽपि प्राणिविशेषाः यथा स्थावरजड्गमात्मकाः इत्यपि उक्तं श्रीशङ्करेण। तदनन्तरं तेन महावाक्यविवरणाय प्रज्ञानेत्रमप्यधिकृत्य उच्यते - “सर्वं तदशेषतः प्रज्ञानेत्रम्”।⁷ सर्वं सः इत्यस्य सः सर्वेषां प्रज्ञानेत्र इत्यर्थः। इत्थं “प्रज्ञप्तिः प्रज्ञा तच्च ब्रह्मैव”।⁸ एवं यस्य नेत्रं प्रज्ञा भवति स एव प्रज्ञानेत्रः। महाप्रलयकालेऽपि सर्वे प्रज्ञाश्रिताः भवन्ति। तदुक्तं भाष्ये- “प्रज्ञाने ब्रह्मण्युत्पत्तिस्थितिलयकालेषु प्रतिष्ठितं प्रज्ञाश्रयमित्यर्थः”।⁹

एवं सर्वेऽपि लोकाः प्रज्ञारूपनेत्रवन्तः भवन्ति। जगतः सम्पूर्णस्य अस्य आश्रयोऽपि प्रज्ञा एव। तदुक्तं श्रीशङ्करेण महावाक्यमनुसृत्य तद् ब्रह्म “तस्मात्प्रज्ञानं ब्रह्म”।¹⁰ तस्य स्वरूपमाह “तदेतत्प्रत्यस्तमित-सर्वोपाधिविशेषं सन्निरञ्जनं निर्मलं निष्क्रियं शान्तमेकमद्वयं “नेति नेति”¹¹ इति श्रीशङ्करः। यः सम्पूर्णः औपाधिकविशेषरहितः नित्यः, निरञ्जनः, निर्मलः, निष्क्रियः, एकः, अद्वितीयो भवति तद् ब्रह्म समस्तविषयाणां बाधापूर्वकं ज्ञानं तथा समस्तशब्दजालैः अगोचरं च। तदुक्तं श्रीशङ्करेण “सर्वविशेषापोहसंवेद्यं सर्वशब्दप्रत्ययागोचरम्”।¹² सोऽयं ईश्वरस्वरूपः अन्तर्यामीनामकः, हिरण्यगर्भनामकः, विराट्प्रजापतिनामकः, देवतानामकः च। उक्तेषु सर्वेषूपरि अणुसंज्ञादारभ्य गजसंज्ञापर्यन्तं स एव। तदुक्तं भाष्ये- “तदत्यन्तविशुद्धप्रज्ञोपाधिसम्बन्धेन सर्वज्ञमीश्वरं सर्वसाधारणाव्याकृतजगद्बीजप्रवर्तकं नियन्तृत्वादन्तर्यामिसंज्ञं भवति। तदेव व्याकृतजगद्बीजभूतबुद्ध्यात्माभिमानलक्षणहिरण्यगर्भसंज्ञं भवति। तदेवान्तरण्डोद्भूतप्रथमशरीरोपाधिद्विराट्प्रजापतिसंज्ञं भवति। तदुद्भूताग्न्याद्युपाधिमद्देवतासंज्ञं भवति। तथा विशेषशरीरोपाधिष्वपि ब्रह्मादिस्तम्बपर्यन्तेषु तत्तन्नामरूपलाभो ब्रह्मणः”¹³

श्रीशङ्करः महावाक्यस्यास्य विवरणं मनुस्मृत्या पर्यवसानं करोति। “प्रज्ञानं ब्रह्म” इति महावाक्योक्तस्य ब्रह्मणः प्रजापतिः, हिरण्यगर्भः, अन्तर्यामी इत्यादीनि नामानि प्रदत्तानि दृश्यन्ते। तद्वत् मनुनापि ब्रह्मणः अस्य अग्निः, प्रजापतिमनुः इन्द्रः, प्राणः, शाश्वतब्रह्म इत्यादीनि नामानि प्रदत्तानि दृश्यन्ते। यथा-

“एतमेके वदन्त्यग्निं मनुमन्ये प्रजापतिम्।
इन्द्रमेकेऽपरे प्राणमपरे ब्रह्म शाश्वतम्”।¹⁴

मध्वमतम्

अधुना माध्वमतानुसारेण “प्रज्ञानं ब्रह्म” इति महावाक्यस्य समीक्षा क्रियते। श्रीशङ्कराचार्येण “प्रज्ञानं ब्रह्म” इति महावाक्यस्य भाष्यं विस्तृततया कृतं दृश्यते। मध्वाचार्येण तु ‘नवपद्यपादैः “प्रज्ञानं ब्रह्म” इति ऐतरेयोपनिषद्घटकस्य महावाक्यस्य भाष्येण व्याख्या कृता दृश्यते। श्लोकानाम् एषां लघुटिप्पणिरपि वर्तते।

विषयेऽस्मिन् श्रीमध्वाचार्यस्य श्लोकभाष्यं यथा-

“ब्रह्मा शिवश्च शक्रश्च देवाश्चान्ये समस्तशः।
तथैव पञ्चभूतानि पुण्यपापविमिश्रिताः।।
क्षुद्रात्मानस्तु ये मर्त्या इतरे असुरा अपि।
सर्वं जगदिदं विष्णोर्वशे तिष्ठति सर्वदा।।
तेनैव नीयते नित्यं तस्मिन्नेव प्रतिष्ठितम्।
मुक्ता येऽलोकनामानो नीयन्ते तेऽपि विष्णुना।।
स्वयं चानन्यनिष्ठत्वात् प्रतिष्ठेत्यभिधीयते।
देशतः कालतश्चैव गुणतश्चातिपूर्तितः।।
विष्णोर्ब्रह्मेति नामैतन्मुख्यतोऽन्यत्र न क्वचित्”।¹⁵

अत्र पद्यात्मके भाष्ये ब्रह्मा, शिवः, शक्रः, अन्ये समस्तदेवाः, तथा पृथिव्यप्तेजोवाय्वाकाशात्मकानि पञ्चभूतानि पुण्यपापविमिश्रिताः सन्तीति। इमानि सर्वाणि क्षुद्रमिश्राणि। ये मर्त्याः क्षुद्रात्मानः। इतरे असुराः अपि, सर्वं तत् प्रज्ञानेत्रम् प्रज्ञाने प्रतिष्ठितम्। मतेऽस्मिन् विष्णोः अतीव वैशिष्ट्यं वर्तते। सर्वमिदं जगत् सर्वदा विष्णोर्वशे तिष्ठतीति तस्य अभिप्रायः। जगदिदं सर्वं विष्णुनैव नीयते। तस्मिन् विष्णौ एव इदं जगत् नित्यं प्रतिष्ठितं वर्तते। ये मुक्ताः तेऽपि विष्णुना नीयन्ते। विष्णुः स्वयं न कदापि अन्यस्मिन् तिष्ठति। अत एवोक्तं मध्वेन “स्वयं च अनन्यनिष्ठत्वात् प्रतिष्ठेत्यभिधीयते”। अत्र विष्णुरेव ब्रह्म। स एव प्रज्ञानम्। प्रज्ञानं ब्रह्म।

रामानुजमतम्

इदानीं रामानुजमतानुसारेण “प्रज्ञानं ब्रह्म” इति महावाक्यस्य समीक्षा करणीया वर्तते। पूर्वोक्तवत् इदं महावाक्यमपि “एष ब्रह्मैष” इत्यारभ्य ऐतरेयोपनिषत्स्थस्य अन्त्यांशभूतं वाक्यम्। श्रीशङ्कराचार्य- मतावतरणवेलायाम् उपनिषद्वाक्यं यथातथं तत्र निबद्धमासीत् इत्यतः तदेव पुनरपि इह नावर्तते। उपनिषदां व्याख्यानम् श्रीरामानुजाचार्येण भाष्यरूपेण न पृथक् कृतमित्यतः महाशयस्यास्य आशयः तत्प्रस्थानानुसारिणां विद्वद्वाराणां मतं स्वीकृत्य प्रतिपादयितुं यत्नं कुर्वे।

अस्य महाशयस्य अनुयायिषु भरद्वाजरामानुजाचार्यस्य प्रतिपदार्थदीपिका नाम व्याख्यानसारेण अयमवसरः महावाक्यस्य अस्य समीक्षायाः।

अत्रत्यस्य “ब्रह्मैष” शब्दस्य आत्मशब्दप्रतिपाद्यः श्रीमन्नारायण इत्यर्थः। सः बृहत्वादि गुणयुक्तो वा। इदं व्याख्यानमनुसृत्य नारायण एव सर्वान्तर्यामित्वेन सर्वशरीरत्वेन सर्वशब्दवाच्यत्वेन व्यवहियते। उक्तस्य कार्यस्य समर्थनाय व्याख्याता तैत्तिरीयनारायणोपनिषदं प्रमाणत्वेन स्वीकरोति यथा-

“यच्च किञ्चिज्जगत्सर्वं दृश्यते श्रूयतेऽपि वा ।

अन्तर्बहिश्च तत्सर्वं व्याप्य नारायणः स्थितः” ॥¹⁶

“एष इन्द्रः प्रजापतिः” इत्यनेन नारायणः इन्द्रराज उच्यते । अत्रत्यः “प्रजापतिः” सृष्टेः प्रथमोत्पन्नः ब्रह्माण्डशरीरी विराट् । “इमान् पञ्चमहाभूतानि” इत्यस्य अण्डावरणादुद्भूतमहाभूतानि पृथिवीवाय्वाकाशापोज्योतीष्येतानि । क्षुद्रमित्राणीत्यस्य सर्पादीनि । बीजानि इत्यस्य कारणभूतानि । इतराणि पक्ष्यादीनि जरायुजानि मनुष्यादीनि इत्यर्थः । अन्यभाष्यवत् शिरोरुहेषु उत्पन्नानि यूकादीनि एवं वृक्षादीनि समस्तमपि प्राणिजातं यत् पद्भ्यां चलति, पक्षैः उड्डीयते पतत्रिणः सर्वमपि “प्रज्ञानेत्रं” प्रज्ञानमित्यर्थः । “यः सर्वज्ञः सर्ववित्”¹⁷ इति श्रुत्या सर्वज्ञः परमात्मा इत्यर्थः । तैत्तिरीयोपनिषद् आनन्दवल्ल्यां “प्रज्ञाप्रज्ञया सर्वं वस्तुजातं तत्सृष्ट्वा तदेव अनुप्राविशत्”¹⁸ प्रज्ञाने प्रतिष्ठितमित्यस्य प्रज्ञानशब्दवाच्ये परब्रह्मणि सर्वं जगत् प्रतिष्ठितमित्यर्थः । प्रज्ञा परमात्मा प्रतिष्ठा सर्वप्रपञ्चाश्रय इत्यर्थः । अत्रत्यप्रज्ञानशब्दवाच्यमेव ब्रह्म बृहत्त्वादिगुणयुक्तश्रीमन्नारायण इत्यर्थः ।

रङ्गरामानुजस्य “प्रकाशिका” व्याख्यानसारेण प्रज्ञैव नेत्रमस्येति प्रज्ञानेत्रं, नीयते अनेनेति नेत्रम् अन्तर्यामीत्यर्थः । ‘प्रज्ञानं ब्रह्म’ इत्यस्य प्रज्ञानमेव ब्रह्म इत्यर्थः । तस्य सर्वान्तर्यामित्वेन स्वरूपतो गुणतश्च निरतिशयबृहत्त्वस्य प्रज्ञान एव सत्त्वात् इत्युक्तं तत्र ।

रामानन्दविरचितम् आनन्दभाष्यमनुसृत्य एष ब्रह्मा इत्यस्य पूर्ववर्णितो हिरण्यगर्भः । इन्द्रशब्देन देवराजत्वेन प्रसिद्धः शतक्रतुः । प्रजापतिरित्यस्य प्रजानामुत्पादको देवः । एते सर्वे प्रसिद्धाः देवाः वह्निवायुप्रभृतयः ते सर्वेऽपि प्रज्ञानस्य नामधेयानि । अर्थात् प्रज्ञानस्वरूपस्य उपास्यस्य आत्मनः शरीराणि । यानि पञ्चभूतानि तान्यपि प्रज्ञानस्य नामधेयानि । अण्डजानि इत्यस्य बककाकादीनीत्यर्थः । जारुजानि मनुष्यशरीराणि । स्वेदजानि-

घर्मोदकं शरीरद्रवभूतं तस्माज्जातानि यूकमत्कुणादि शरीराणि। पृथिव्याः ऊर्ध्वभागं विदार्य जातानि लतावृक्षादीनि उद्भिजानि। एवं सर्वे प्राणिसमूहाः, जङ्गमाः ये तिष्ठन्तः आसते, न चलन्ति तत्सर्वं समग्रमेव प्रज्ञानेत्रम्। प्रज्ञानस्वरूपं ब्रह्मैव सर्वस्य जगतः आश्रयः। तस्मात् “प्रज्ञानं ब्रह्म”। एवं क आत्मेति प्रश्नोत्तरं तु “प्रज्ञानं ब्रह्मेति”।

गोपालानन्दस्य सुबोधिनीव्याख्यानानुसारेण ब्रह्माण्डोदरवर्तिनः ब्रह्मादयः सर्वात्मा। स्वेदजानि, उद्भिजानि च अयोनिजराशिः। स्थावरमित्यस्य तरुगुल्मादि। शेषं प्रायेण पूर्ववत्। तत्सर्वं प्रज्ञानेत्रम्। प्रज्ञानं परमात्मा। जन्मस्थितिलयसमये अस्य प्रतिष्ठा प्रज्ञाने परमात्मन्येवेति तदिदं प्रज्ञाने प्रतिष्ठितम्। लोकोऽयं प्रज्ञाननयनः। सर्वस्यास्य प्रतिष्ठा- स्थितिः स्थानं प्रज्ञैव। प्रज्ञैव प्राज्ञः। परमात्मा इति यावत्। एवं सर्वप्रतिष्ठाभूतं प्रज्ञानमेव परं ब्रह्म। तैत्तिरीयानन्दवल्ल्यामपि एतदुक्तं वर्तते “सत्यं ज्ञानमनन्तं ब्रह्म”।¹⁹ अत्र ज्ञानशब्देन ब्रह्म उक्तं वर्तते।

अन्योपनिषदन्तर्गतानि “प्रज्ञानं ब्रह्म” इति महावाक्यसदृशानि कानिचन वाक्यानि

सदृशवाक्यानि	उपनिषद्	पुटसंख्या
१) कविर्मनीषी परिभूः स्वयम्भूः। (मनीषी-ज्ञानवान् ब्रह्म)	ईशावास्योपनिषद् मन्त्रः ८	3 112 UPANIṢADS I Part
२) श्रोत्रस्य श्रोत्रं, मनसः मनः, वाचः वाचम् इत्यादयः ज्ञात्वा लोकात् प्रेत्य अमृताः भवन्ति (ज्ञानभेदार्जनेन ब्रह्मत्वम्)	केनोपनिषद् मन्त्रः १-२	5 112 UPANIṢADS I Part

३) यद्वाचानभ्युदितं येन वागभ्युद्यते तदेव ब्रह्मत्वम्। (यद्वाचा न प्रकाशितं, येन वाक् प्रकाशिता तदेव ब्रह्म)	केनोपनिषद् मन्त्रः १-४	6 112 UPANIṢADS I Part
४) यन्मनसा न मनुते येनाहुर्मनो मतम्। तदेव ब्रह्म।	केनोपनिषद् मन्त्रः १-५	6 112 UPANIṢADS I Part
५) यच्चक्षुषा न पश्यति येन चक्षुषि पश्यति (प्रज्ञानं) तदेव ब्रह्म	केनोपनिषद् मन्त्रः १-६	6 112 UPANIṢADS I Part
६) विद्यया विन्दतेऽमृतम्	केनोपनिषद् मन्त्रः २-४	7 112 UPANIṢADS I Part
७) अक्षरं ज्ञात्वा (प्रज्ञानेन) यदिच्छसि तस्य तत् (ब्रह्मप्राप्तिः)	कठोपनिषद् मन्त्रः २-१६	20 112 UPANIṢADS I Part
८) यः नरः विज्ञानसारथिः (प्रज्ञावान्)। सः अध्वनः पारम् आप्नोति (ब्रह्म प्राप्नोति)	कठोपनिषद् मन्त्रः ३-९	22 112 UPANIṢADS I Part
९) विज्ञानं ब्रह्मज्येष्ठम् उपासते। (विज्ञानरूपं ब्रह्म ज्येष्ठज्ञानम्)	तैत्तिरीयोपनिषद् मन्त्रः ५	88 उपनिषत्सर्वस्वम्
१०) ज्ञानमनन्तं ब्रह्म (सत्यं ज्ञानञ्च ब्रह्म) १-१	तैत्तिरीयोपनिषद् मन्त्रः-ब्रह्मानन्दवल्ली	71 112 UPANIṢADS I Part
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१२) यो विज्ञानमन्तरो यमयति एष त आत्मा अन्तर्यामी अमृतः। (प्रज्ञानं ब्रह्म)	बृहदारण्यकोपनिषद् मन्त्रः ३-७-२२	257 112 UPANIŞADS I Part
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१५) सत्यं ज्ञानमनन्तं ब्रह्म	सर्वसारोपनिषद् मन्त्रः १२	463 112 UPANIŞADS I Part
१६) ज्ञानमयोऽमलः आत्माहम्	सर्वसारोपनिषद् मन्त्रः १९	464 112 UPANIŞADS I Part
१७) विज्ञान आत्मा तु	कठरुद्रोपनिषद् मन्त्रः २३	366 112 UPANIŞADS II Part
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२१) प्रज्ञानमेव तद्ब्रह्म	महोपनिषद् मन्त्रः ४-८१	239 112 UPANIŞADS II Part
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Aṣṭādhyāyī and Maṇidīpikā - A Comparative study

Dr. Rajeev P. P.

Introduction

Kerala has played a significant role in promoting Sanskrit studies by creating a number of sublime literary works and authoritative scientific treatises that have won high acclaim in the world of scholarship. A.R. Rajaraja Varma is one of the most eminent scholars of Kerala who lived in the 19th and 20th centuries. He has contributed a lot to the Sanskrit and Malayalam literature. He is a great scholar and grammarian. In the early childhood itself A.R. began to write poems in Sanskrit. He wrote works related to the various branches of Sanskrit and Malayalam literature. Daṇḍaka, Mahākāvya, Champū, Stotra, Nāṭaka etc. are the different branches in which he proved his ability. In addition to these he wrote many works on śāstras like Jyotiṣa, Vyākaraṇa etc. On account of his unique contribution to Malayalam grammar, in the form of the work, Kēralapāṇinīyaṃ, A.R. has won the title "Kēralapāṇini."

Maṇidīpikā

Maṇidīpikā of A.R Raja Raja Varma is a work on Sanskrit grammar written in Malayalam language. Kēralapāṇinīyaṃ was meant only to give the knowledge of Malayalam grammar and the Sanskrit grammar was completely omitted. But later on he felt the necessity of writing Pāṇinīyaṃ in Malayalam. As a result he composed the Maṇidīpikā with a view to throw light on the grammar of Sanskrit for the purpose of those who are interested in the study of Sanskrit for getting proficiency in Malayalam language which abounds in Sanskrit words.

A.R Raja Raja Varma has given a significant title to his work the Maṇidīpikā. The knowledge of Sanskrit grammar is necessary to understand the Sanskrit words in Maṇipravāla. In Maṇipravāla many words are used with Sanskrit case-endings. Forms in which there are no Sanskrit case-endings there also in order to understand the real sense of the words the knowledge of Sanskrit grammar is necessary. In Maṇipravāla the word 'Maṇi' stands for Sanskrit and 'Pravāla' for Malayalam. The correct knowledge of these Pravālas may be got from Kēralapāṇinīya. For getting the knowledge of Maṇi's A.R had written Maṇidīpikā. As it lightens the Maṇi's it is called Maṇidīpika. A.R expresses his intention clearly at the end of the text-

"Maṇipravālattil vilaṅṅiṭunna
Maṇiprabhēdaṅṅal teliccukāṭṭān.
Kolittinēn dīpikayōnnivaṅṅaṃ.

kelotta munyaṣṭakadīpikaṣā".
 "Kṛtaḥ purā kēralapāṇinīyē
 yatnaḥ pravālasya viśōdhanāyāṃ.
 maṇērvimarśō maṇidīpikēyaṃ
 maṇiṃ pravālaṃ ca viśōdhayaddhvaṃ."¹

Aṣṭādhyāyī and Maṇidīpikā

The Maṇidīpikā of A.R. Rajaraja Varma is a work on elementary Malayālaṃ grammar based on the Aṣṭādhyāyī of Pāṇini. This is a work on Malayālaṃ grammar written in Malayālaṃ language. It is intended to impart the knowledge of Pāṇiniyan grammar through a simple and easy method of presentation. Maṇidīpikā helps the student to enter the sūtras of Pāṇini's Aṣṭādhyāyī even without a teacher. The Aṣṭādhyāyī consists of about 4000 sūtras arranged in eight chapters (adhyāya) of four quarters (Pāda) each. The number of sūtras in the chapters or quarters varies in accordance with the topic and organizational constraints. But there are only 702 sūtrās in Maṇidīpikā.

Maṇidīpikā explains the important principles of Pāṇinīya in Malayalam. The text is divided into four parts- śikṣākāṇḍa, Pariniṣṭhākāṇḍa, Niruktakāṇḍa and ākāṅkṣākāṇḍa. Finally there is a Parīṣiṣṭa in which the Dhātupāṭha, Padavyavasthā, Avyayaśaṅgraha, Gaṇapāṭha and Sattvaviśēṣōdāharaṇapaṭṭikā are given.

The first part of Maṇidīpikā, the śikṣākāṇḍa, consists of 58 rules narrated in Anuṣṭup verses. It is sub divided into

three sections namely Sañjñāprakaraṇaṃ, śabdavibhāgaṃ and Sandhiprakaraṇaṃ. The śikṣākāṇḍa begins with the description of letters. The Akṣaramālā is given on the model of Māhēśvarasūtras. Here A.R gives a table of letters in which the alphabets of the language are shown as classified on the basis of their place of articulation and the terms given to them.

The Sañjñāprakaraṇa consists of nine rules wherein the author deals with Sañjñās like Vikāri, Sandhyakṣaram, Madhyamaṃ, ūṣman, Khara, Atikhara, Mṛdu, Ghōṣa, Dṛḍha, and śithila. I, u, ṛ and ḷ are called Vikāri.

(Vikāri - sañjñamāyīṭumiyuvarṇamṛḷkkaḷum)². ē, ō, ai and au are Sandhyakṣaras (ē, ō, ai, au enna nāluṃ sandhyakṣarasamāhvayaṃ)³ and there is no particular name for the letter "a". The letters ya, va, ra and la are called Madhyama. (Madhyamākhyam yavaralaṃ)⁴. Only śa, ṣa and sa are called ūṣman. (ūṣmā śa ṣa sa mūnnukal)⁵ In Mañidīpikā the author separates "ha" from ūṣman and treats as separate sound. It is treated as Dṛḍha. But in Pāṇinīya grammar ha is also treated as ūṣman. (śala ūṣmāṇaḥ)⁶ The names of five members of each Varga are Khara, Atikhara, Mṛdu, Ghōṣa and Anunāsika respectively.

(kharam pinnīatikharam mṛdughōṣānūnāsikam.
ennu vargattinañcinnuṃ muraykkēyancu varṇamāṃ).⁷

In Mañidīpikā "ha" and the initial four letters of each Varga, are termed Dṛḍha. (Vargattilādinālūṣmāvum dṛḍhasamāhvayaṃ)⁸. Anusvāra and Madhyama are called

śīthila. (Pañcamam madhyamam raṇḍuvakayum śīthilābhidham)⁹ All the Sañjñās are not given in this prakaraṇa. But they are given, where they become necessary.

The second sub division of śikṣākāṇḍa, śabdavibhāga, consists of nine rules. When dividing the sounds, A.R takes the view of Yaska as well as Pāṇini. He says -

"Nāmākhyātōpasargaññal nipātaṃ nālutān padaṃ.
Pāṇinīyamatattiñkal nāmākhyātāññal raṇḍu tān.
upasarganipātāññal nāmaññalilakappēṭum."¹⁰

The definition given to Avyaya is "Vibhaktyādaubhēdamenyē nilkunna padamavyayaṃ"¹¹. The prātipadika is defined as "Nāmapēr prātipadikaṃ"¹². According to Pāṇini, padas are of a two fold nature, namely, Subanta and Tiñanta (nāma and ākhyāta). Upasarga and Nipāta belong to the group of Subanta (nāman). A word with Vibhakti at the end is called Nāmapada and a word with Lakāra at the end is called ākhyāta. Nāmaprakṛti is known as Prātipadika and ākhyātaprakṛti is called Dhātu. pra, parā, etc. are called Upasarga and ca, vai, tu, hi are Nipāta.

In Sandhiprakaraṇa A.R has treated the Svarasandhi, Vyañjanasandhi and Visargasandhi and they are given in the order of Siddhāntakaumudī. Only the sandhīs coming at the end of a word are dealt with here. The author describes the sandhīs in a threefold manner as Padāntasandhi, Padamadhyasandhi and Ubhayasandhi¹³. Here the author deals with the sandhi rules in a simple method. For example the

idea of the rule "Ikōyaṇaci"¹⁴ is given in the following manner- "svarattil mun vikārikku madhyamaṃ murayāy varuṃ"¹⁵. Eg. sudhī+arcyah= sudh y arcyah= sudhyarcyah. For the clarity of the ideas of the statement A.R does not resort to Paribhāṣā rules. This prakaraṇa consists of 39 rules.

Pariniṣṭhākāṇḍa gives the prakriyās of Subantas and Tiñantas. This prakaraṇa consists of 415 rules and sub divided in to Nāmādhikāraṃ, Liṅgaprakaraṇaṃ, Vibhaktiprakaraṇaṃ, Dhātavadhikāraṃ, ākhyātaprakaraṇaṃ, Padavyavasthā, etc. In Nāmādhikāra A.R deals with the change of nāman or prātipadika based on gender and case. The strīpratyayas are given in the Liṅgaprakaraṇa. The pratyayas are given as ā, ī, etc. and not as āp, nīp etc. The Vibhaktipratyayas su, au, jas, etc are given in Vibhaktiprakaraṇa. In Dhātavadhikāra the two kinds of kriya ie: siddha and sādhyā are given. Then the meaning of lakāras are dealt with. In ākhyātaprakaraṇa the two kinds of prakṛtīs (dhātu) kevala and miśra are given. After words Kartariprayoga, Karmaṇiprayoga and Bhāveprayoga are explained with examples.

Niruktakāṇḍa deals with the etymology of words. It consists of 96 rules. The Kṛtprakaraṇa and Taddhitaprakaraṇa are included in this kāṇḍa. The Kṛtprakaraṇa is again divided in to Kāarakṛt and Kṛtikṛt. After words the Taddhitapratyayas are dealt with. The definition of Taddhita is given as "Nāmattilninnu nāmaññal janippikkunnu taddhitam"¹⁶ After discussing the ādivṛddhi, aicāgamaṃ, the sañjñās like bhaṃ, vṛddham the Taddhitapratyayas are dealt with.

The ākāṅkṣākāṇḍa deals with the relation between the fully formed words and the various samāsas. It consists of 133 rules. Vibhaktyarthaprakaraṇam, Lakārārthaprakaraṇam, Samāsaprakaraṇam, Samāsānta and Pūrvapadakārya are the five sub sections of this kāṇḍa. The definition of kāraḱa is given as "Kriyakku nāmattōṭulla bandham kārakasañjñitam."¹⁷ Then the Kārakavibhaktis and Upapadavibhaktas are given. Finally the Samāsas are explained.

After the four kāṇḍas A.R gives a group of five appendices called Pariśiṣṭa. Dhātupāṭha, Padavyavasthā, Avyayasaṅgraham, Gaṇapāṭham and sattvaviśēṣōdāharaṇapaṭṭikā come under this section.

Special features of Maṇidīpikā

In Maṇidīpikā Pāṇini's sūtrās are not taken directly, but A.R gives his own sūtras in Malayalam. The Itsañjñā and Pratyāhāra are not accepted. As there is no Itsañjñā the pratyayas such as jas etc. are merely given as 'as' etc. The 'śatṛ' and 'śānac' are given as 'at' and 'ān'. The Pratyaya 'ṇvul' is not given but only its ādēśa "aka" is accepted. These kinds of changes can be noted in other places also. As there are no Pratyāhāras there comes change in sūtras. Instead of the sūtra Ikōyaṇaci the sūtra in Maṇidīpikā is "Svarattil mun vikārikku madhyamaṃ murayāy varuṃ". Here Svāra, Vikāri and Madhyama stands for ac, ik and yaṇ respectively. In the place of Pūrvārūpa, Parārūpa etc. A.R gives the dropping of the former or succeeding letter. For example harē+ava =hare'va. Here the dropping of the letter "a" is equal to

Pūrvarūpa. Again the dropping of a letter is merely taken as a matter of pronunciation. So even though it is not pronounced it is present there. For example the word hare+ Iha- haray +Iha=hara Iha the 'y' is there though it is not pronounced. This is the condition in the Saṃyōgāntalopa etc also. So in the above given example there is no 'guṇa' after the dropping of 'y'. As a result the sūtra "Pūrvatrāsiddha"¹⁸ is not accepted in this text. Again the Vārtikas are combined with the sūtras. For example in the place of the sūtra "Raṣābhyāṃ nōṇaḥ samānapade"¹⁹ and the Vārtika "ṛvarṇānnasya ṇatvaṃ vācyam" as combined as "ṛṣarēphaññalkku pinnil nāvu ṇāvāy camaññiṭum"²⁰. So also the divisions like nañ, na, māñ, mā etc. are not taken.

Conclusion

In Maṇidīpikā there are only 702 sūtrās and a general idea of Sanskrit grammar can be got from it. This work was completed in 1909. A.R shows great respect to Pāṇini and his Vyākaraṇa. A.R Raja Raja Varma has dispensed with the rules based on the sequence of the rules of Aṣṭādhyāyī. However he has achieved in an easier way, the purpose served by them. The technical device of "Pratyāhāra" by means of "Its" is completely avoided in the Maṇidīpikā. The keen intellect of A.R Raja Raja Varma could discern the single syllabled and meaningless terms of Pāṇini and remove or replace them by significant terms coined by him based on Pāṇini or accepted by earlier grammarians. In short, A.R Rajaraja Varma is a traditional grammarian who is not fettered

by tradition and competent enough to absorb and assimilate in to the traditional grammar, the reasonings and results furnished by modern linguists.

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Messengers before and after Nārāyaṇabhaṭṭa in Sanskrit Literature

Dr. Pushpalatha E. D.

Sufficiently earlier to Nārāyaṇabhaṭṭa there were many literary works coming under the section of Dūta literature. In the Maṇiparavāla period, 13th century A.D. itself, we come across a type of a Kāvya known as Sandeśappāṭṭu.¹ Perhaps a wage form of Sandeśakāvya.

“उष्णिच्चिरुतेवि निन्मेलोरु, सन्देशप्पाट्टुण्टु केलिकन्टुत्तम्।
(Malayālam)¹

Dear Uṣṇicirutevi! there is a messenger poem regarding with you. Before and after Nārāyaṇabhaṭṭa there were many literary works with the sending of messenger.

Nature and types of Dūta

A Dūta or messenger is a media through which a message is conveyed. The message conveyed by a person may be transmitted to the party concerned is known as Sandeśa.

“सन्देशः वाचिकाभिनयभेदः।”
तदिदं वचनं ब्रूहीत्येष सन्देश उच्यते॥”²

Bhāvaprakāśa of Śāradātanaya terms the sandeśa as the one conveyed connected with a subject.

‘सन्देशः स्यात् स्ववार्ताभिप्रेषणं विषयान्तरे’³

In ancient literature we come across different types of messengers. They conveyed the message in different situations and fulfilled the aim of the person who send the message. There were different types of messengers to convey the messages in different situations. Some were personal which depends up to a single person's interest, while other messages were depended by a mass or a whole nation. Dūtyaṃ is the quality is owned by the Dūta. Nāṭakacandrikā defines the word Dūtyaṃ thus”

“दूत्यन्तु सहकारित्वं दुर्घटे कार्यवस्तुनि”⁴

Different kinds of messengers in literature

There are different kinds of messengers in literature. From the period of Vedic literature also we can see different kinds of messengers in various works sent to discharge different tasks. The character of a messenger is said in Sāhityadarpaṇam.⁵

“उत्तमाः पीठमर्दाद्याः मध्यौ विटविदूषकौ।
तथा शकारचेटाद्या अधमाः परिकीर्तिताः॥
निसृष्टार्थो मितार्थश्च तथा सन्देशाहारकः।
कार्यप्रेष्यास्त्रिधा दूतो दूत्यश्चापि तथाविधाः॥”⁵

“उभयोर्भावमुन्नीय स्वयं वदति चोत्तरम्।
 सुश्लिष्टं कुरुते कार्यं निसृष्टार्थस्तु स स्मृतः॥
 मितार्थभाषी कार्यस्य सिद्धिकारी मितार्थकः
 यावद्भाषितसंदेशहारः सन्देशहारकः॥”⁷

The above said messenger (48,49) conveys the message of a person who loves him, and meant for individual need. But in Arthaśāstra it is said that a messenger is one who has understood the deliberations of the council. One who has the ability of a minister is called Nisṛṣṭārtha i.e. to whom the management of an affair is entrusted. One whose ability is less by a quarter is called Parimitārtha i.e. an agent entrusted with a specific mission. One who has only a half of the ability is called śāsanahara i.e. one who conveys the royal writs.

“अर्धगुणहीनः शासनहरः”⁸

We can see different kinds of messengers such as Man, animals, birds, bees and even inanimate things are appointed as messengers.

Dūta in Vedas

Paṇis sent a dog by name Sarama to convey the message, in Ṛgveda, which is the oldest record of world literature.⁹ A sage named Śvāvaśva, the son of Arcanas appointed the night as a messenger to discharge the duty of delivering his love message to his beloved, the daughter of Rathavīthi.¹⁰ The holy fire is depicted as a bearer of Mantras and offerings of the priests to the gods in heaven.¹¹ In the Ṛgveda Bṛhaspati is identified with Agni and this identification comes true since

Bṛhaspati is the priest - Purohita of Gods and Agni is also said to be a priest.

Dūta in Purāṇas

Devās and Asurās fought for Amṛta. Here Indra goes to fetch Amṛta for gods. Here Indra was a divine messenger.¹² In Bhāgavata there is a mention about the messenger. The cowherd damsels are made to despatch messengers like Cakravāki, Candra, Malayānila, Kokila and Haṃsa etc.¹³

Dūta in Itihāsas

In our Itihāsa, Rāmāyaṇa, Rāma sends Māruti as a messenger to Sītā.¹⁴ In the greatest epic Mahābhārata there occurs an episode narrated by the sage Bṛhadaśva to Yudhiṣṭhira, where a swan assumes the role of a messenger between Nala and Damayanti.¹⁵

Kaca was a messenger of the Gods going to fetch the Sañjīvani from the Asura – preceptor.¹⁶ Pāṇḍavas decide to send Kṛṣṇa as an ambassador to the Kaurava to discuss about their heir-ship. Before that in Udyogaparva itself Dhṛtarāṣṭra sends Sañjaya to Pāṇḍavas to avoid a war between Kauravas and Pāṇḍavas.¹⁷

Dūta in Poems and Stories

In the Boudha Jātakas there is a story in which a crow is made a messenger by a man in danger, to his beloved.¹⁸ Hukan of Chīna who translated the Buddhist work Prajñāśāstramūlaṭīka of Nāgārjuna into Chinese at one place to mention a lady requesting a cloud to carry a message to

her husband.¹⁹ In Ghaṭakarparakāvya, one comes across a love message sent by a woman to her lover. It was against the background that Kālidāsa blazed a new trail with his inimitable message poem where he employed a cloud as his messenger. There is a narration in Rāmāyaṇaprabandha of Nārāyaṇabhaṭṭa about a messenger, Aṅgada who was working under Rāma and was sent to Rāvaṇa to convey the message.

“कस्त्वं वानर रामराजभवने लेखार्थसंवाहकः”²⁰

In Nārāyaṇīya the 5th śloka of 86th chapter tells the messengership of Kṛṣṇa in Hastinapura.

“युद्धोद्योगेऽथ मन्त्रे मिलति सति वृतः फल्गुने त्वमेकः
कौरव्ये दत्तसैन्यः करिपुरमगमो दूत्यकृत्पाण्डवार्थम्।
भीष्मद्रोणादिमान्ये तव खलु वचने धिक्कृते कौरवेण
व्यावृण्वन् विश्वरूपं मुनिसदसि पुरीं भोक्षयित्वागतोऽभूः॥”²¹

Dūta in Dramas

In the Drama, Dūtavākyaṃ of Bhāsa, kṛṣṇa was appointed as a messenger to make peace with Duryodhana. In another drama of Bhāsa, Dūtaghaṭolkacam Kṛṣṇa sends Ghaṭotkaca as a messenger to convey his message to Dhṛtarāṣṭra.

“हैडिम्बोऽस्मि घटोत्कचो यदुपतेर्वाक्यं
गृहीत्वागतो द्रष्टव्योऽत्र मया गुरुः॥”²²

Duta in the Mahābhārata

In the 5th parva of Mahābhārata, i.e. Udyogaparva the discussions in the royal assembly of Virāṭa turns to a decision

that the Pāṇḍavas should get back their ancestral kingdom. Immediately after the exile of one year disguising their identity preceded by twelve years of forest life, Yudhiṣṭhira and his brothers were worried very much about their heir-ship. Kṛṣṇa started the discussion and Drupada decided to send a messenger to Hastinapura.

Nature and Scope of Dūta in Mahābhārata

That messenger should be a virtuous, holy, of good parentage and wile-less. A capable ambassador who will be able to persuade the Kauravas in the surrendering half of Yudhiṣṭhira's kingdom.²³ The messenger should be able to know the intentions of others and to tell them the news of own master.²⁴

He should convey the message before the authorities, politicians, who adhere to virtue, who are heroes among men, who knows the meaning of the Vedas, and signs of the times, and the aged men assembled together.²⁵ The message should be not in the provoking manner under all situations.²⁶ The sandeśahara should speak with due reference to the king and assume a conciliatory tone. He should address Duryodhana in a conciliatory tone, desiring to avoid war diplomatic and clever.²⁷ He should be wise man and knows how to address Duryodhana, the king Dhṛtarāṣṭra and the great warrior Droṇa.²⁸ He is to be cultured, understanding, come of a respectable family and aged both in years and in learning.²⁹ He should speak words of virtue to the king and should certainly gain the hearts of the soldiers. He should greet and

ask whether everything is well and should enquire about the health of the officials and non-officials. A well behaved one is always respected and accepted by every one. So he can make a miracle in the world. In the subject of study there are three messengers viz. Purohita, Sañjaya and Kṛṣṇa. Viśvanāthakavirāja gives a description to the Sandeśahara thus:- The one, message conveyed without applying one's own propriety and not adding anything more directed to be conveyed. Sahityadarpaṇa says-

“यावत्भाषितसन्देशहारः सन्देशहारकः”³⁰

In literary compositions followed by such concepts in Veda, Purāṇa, Ithihāsa, etc. qualities to discharge as a messenger or attributed to the messengers. Here we note an important aspect in this regard. The messenger that the poets had made really inherit the qualities to discharge the duties intended.

Here the messengers possess matured human qualities or supernatural powers and qualities which have been discussed.

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Satī: The Virtuous One

Dr. Priya Jose K.

The practice of burning the widow with the corpse of the husband is believed to be an ancient Indo- Germanic custom which is based on the belief that the life after death is a reflection of this life. Hence the deceased must be provided with all that had been dear to him, or all that is necessary for his comfort in the next world. This was a custom widely practised by the Scandinavians, Greeks, ancient Egyptians and the Chinese. In China betrothals were considered to be as binding as marriage itself and there are many instances of suicide on the death of the fiance. The practice of self-immolation of widows is not a custom peculiar to medieval Indian society. Its origins can be traced to ancient Greeks, Germans, Slavs and other races but "was generally confined to the princes and nobles" writes PandurangVamanKane in the *History of Dharmasastras*.¹

It can be assumed that this practice arose in India a few centuries before Christ as there is no Vedic passage referring to it. Of the *Dharma Sūtras* only *Viṣṇu Dharma Sūtra* (AD 100-300) contains a reference which asks the widow to observe celibacy or ascend the funeral pyre.² Altekar notes that the

smṛti writers of the tenth and eleventh century do not hold *satī* "as ideal for the widow. They allow it only as a second alternative and regard ascetic life as preferable to it."³ He also records that though Medhathiti, Manu's commentator admits that though *satī* has been mentioned by *Angirasmṛti* "it has no authoritative value" while Virāṭa prohibits the custom. Devanabhata, a twelfth century writer from South India "maintains that the *satī* custom is only a very inferior variety of Dharma and is not to be recommended at all."⁴ Poet Bāṇa (AD 625) also offers "most vehement, determined and rational opposition to this inhuman custom."⁵ Though the *Mahābhārata* mentions several widows, only Mādri is seen immolating herself with Paṇḍu, her husband. It is absent even in the *Rāmāyaṇa*. Scholars feel that this was sanctioned in later days as its popularity could not be suppressed. It is hence concluded that the practice was confined to royal families and that it was rare. Alberuni records that if a wife loses her husband by death, she cannot marry again. She has to choose between two things, either to remain a widow as long as she lives or to burn herself; and the latter is preferred, because as a widow she is ill treated as long as she lives. As regards the wives of the Kings, they are burnt, "whether they wish it or not, by which they desire to prevent any of them by chance committing something unworthy of the illustrious husband." An exception is made only for women of advanced years and for those who have children; for the son is the responsible protector of his mother.⁶

Altekar comments that: "The *Padmapurāṇa* extols the custom to the sky, but expressly prohibits it to Brāhmaṇa

women. It declares that any person, who will be guilty of helping a Brāhmaṇa widow to the funeral pyre, will be guilty of the dreadful and unatonable sin of the murder of a Brahmaṇa (*brahmahatya*)."⁷ Kane notes that it was earlier forbidden to brāhmaṇa widows. But these texts were later explained as *satī* being forbidden to brāhmaṇa widows on a pyre different from that of her husband. She can only burn herself along with him. The burning of brāhmaṇa widows began later.⁸

The burning of a widow on the death of her husband is called *sahamaṇa* or *sahagamana* or *anvārohaṇa* when she ascends the funeral pyre of her husband and is burnt along with his corpse, but *anumaṇa* occurs when, after her husband is cremated elsewhere and she learns of his death, the widow resolves upon death and is burnt along with the husband's ashes or his sandals or even without any of his mementoes. We find instances of both *sahamaṇa* and *anumaṇa* in the *Kathāsaritsāgara*. Chandaṃmahāsena's wife Queen Angāravatī burns herself with her dead husband.⁹ Examples of *anumaṇa* are Upakośā, a brāhmaṇa lady who "committed her body to flames" on hearing about her husband's death and another queen who followed the same path.¹⁰

This sentiment goes a bit further in the *Kathāsaritsāgara* which recounts an instance of a woman dying with the thief whom she fell in love with at first sight. Love works in mysterious ways. Getting married is not necessary for burning oneself along with your lover. A case in point is that of the merchant's daughter who fell in love with an impaled thief

and who entered fire along with his body.¹¹ A similar instance also occurs in another story where a merchant's daughter having selected the thief about to be impaled to fall in love with at first sight goes to the burning ground and ascends his funeral pyre even without marrying him.¹² What is interesting is that she is extolled as virtuous.

The Sanskrit word *satī* is a feminine noun meaning "good, devout and true." Several inducements were offered to a *satī* which would definitely appeal to her like a promise of *swarga* for as many number of hairs in a human head, that is, thirty five million years. In addition, such an act would purify her natal family as well as her husband's family from all guilt or sin. Finally a memorial stone would be erected and her spirit venerated. Penzer suggests that "it was perhaps the extension of a royal custom, mentioned in the Epics, which gradually made the rule general, until later law and practice recommended *satī* for all."¹³

Kane quotes several epigraphic references to the practice of *satī*. The earliest record belongs to the Erran posthumous stone pillar inscriptions of Goparāja of AD 510 which records that his wife accompanied him on a funeral pyre when he was killed in battle. The Nepal Inscription of AD 705 mentions the *satī* of Rājyavatī, widow of Dharmadeva. He also mentions the Belaturu inscription of śaka 979 during the time of Rājendradeva Cola where a "śūdra woman Dekabbe, on hearing of her husband's death, burnt herself in spite of the strong opposition of her parents who then erected a stone

monument for her."¹⁴ Altekar feels that the great prevalence of *satī* in the valley of Kashmir is "probably due to its proximity to Central Asia, which was the home of the Scythians, among whom the custom was quite common."¹⁵ Book 7 of the *Rājataranṅī* gives a moving account of the queen Sūryamaṭī, the patron of Somadeva, becoming a *satī*. Her actions are described in minute detail.

"She stood up, and as a Satī herself taking the stick, performed the office of doorkeeper for her husband while she had him adorned for the last (rites)." She first ordered a hundred mounted soldiers to watch there over her grandson; then sent forth her husband placed on a litter. After having thus passed one night and half-a- day, the queen paid her reverence to Śiva and proceeded outside seated in a litter. When the people saw this sight they raised lamentations which "mixed with the vibrating sounds of the funeral music." The hearse of the king was carried by princes. As the day was sinking the queen reached the burning-ground. The queen then asked for water from the Vitastā because "those who die with *Vitastā* water in their body, obtain for certain final deliverance, just like those who proclaim sacred learning." When she had drunk the water brought to her, and had sprinkled it over parts of her body, she cursed those evil doers who had destroyed the affection between parents and son. She the *Satī*, then took an oath in proper form, "pledging (her happiness in a) future life." Having "thus attested the purity of her moral character, she leaped with a bright smile from the litter into the flaming fire."¹⁶

In a patrilocal community a woman's life is totally bound to her husband. Thus widows found life to be so difficult that most of them preferred to burn themselves along with their dead husbands and become *satī*. Instances of brāhmaṇa wives entering fire are frequent.¹⁷ Even a woman coming back from an amorous tryst with her lover became *satī* on seeing her husband dead, though her attendants try to dissuade her from such an action.¹⁸ This story in the *Kathāsaritsāgara*, proves the wide prevalence of the custom. In this way the listeners were taught the desirability of such a course of action. This is one method by which patriarchy was creeping into the consciousness of women and indoctrinating them about the necessity of putting an end to their own life because there is no life for a wife after her husband's death. In one of the stories, the wife even waits patiently for an impaled man to die so as to ascend funeral pyre with him.¹⁹ This custom is not confined to brāhmaṇās, kṣatriyas and merchants alone. Women belonging to all walks of life practise it. We come across a female slave ascending the pyre when her husband, a hired slave dies. As a result of which she is born in a royal family.²⁰ This is an incentive for women belonging to the lower social classes that a better position is assured in the next birth if such a course is undertaken.

Entering fire is a test to prove one's innocence and it is also a means of purifying guilt. Padmāvati is willing to enter fire to prove Vāsavadattā's innocence and we find a king and queen entering fire to purify the guilt of killing their son.²¹ There are other circumstances when death by fire is chosen.

A merchant having lost his wealth decides to ascend a funeral pyre.²² A vanquished king goes to the forest and his wives contemplate suicide by entering fire. But Naravāhanadatta bestows upon them dwelling places and gifts and treats them as sisters thereby making it unnecessary for them to follow that path.²³ This makes us doubt whether economic and social uncertainty was the reason which prompted a woman to take up self-destruction as a desirable course upon her husband's death. When her husband was imprisoned a queen and her daughter prepare to enter fire and they worship fire before entering it.²⁴ Mothers entering fire along with their dead children are also seen frequently. Vīravara's wife enters fire with the dead bodies of two children and so does another mother along with her two dead children.²⁵ Even parents prepare to enter fire on absence of son's news.²⁶

Manu does not advocate *satī*. From the accounts in the *Kathāsaritsāgara* we can surmise that though widows who burnt themselves were extolled, it was by no means compulsory. But the status of widows was very low. She was dependent on her sons or in their absence on her husband's near relatives. The *Kathāsaritsāgara* has many instances of relatives turning against the widow and children after her husband's death. Life was so hard that many preferred the noble path of *satī*.

It was customary for loyal servants to burn themselves along with their dead masters. A commander-in-chief entered fire along with the dead king.²⁷ In another instance two of

the wives and many followers jump into fire with the dead king.²⁸ A courtesan also ascended a funeral pyre with her patron, the king.²⁹ Book 7 of *Rājatarāṅgiṇi* records that on King Kalaśa's death, Mammanikā and six other wedded queens, as well as a concubine called Jayamatī, followed him.³⁰ Gaṅgādhara, Ṭakkibuddha and the litter-carrier Daṇḍaka along with the female servants Udda, Nonikā and Valgā followed Queen Sūryamatī in death when she became *satī*.³¹ Sahajā, a dancing girl who became the concubine of Utkarṣa entered the funeral pyre with him. Kalhaṇa is all praise for her. Some other ladies of the seraglio also become *satī*.³² In Book 7 we see that when the king killed Malla, his wife and her sister along with his mother immolate themselves in a fire kindled in their residence and his daughters-in-law also burn themselves.³³

All these evidences do not mean that it was compulsory for a widow to ascend the funeral pyre along with her dead husband. A brāhmaṇa woman who wanted to become *satī* on the death of her husband was not permitted by her relations as she was pregnant.³⁴ But the decision was left to the individual. We find a brāhmaṇa's wife entering fire with her dead husband though her son was small. In most cases widows preferred to follow their dead husbands because of the social prestige involved in it. But *Rājatarāṅgiṇi* also mentions the widow queens Sugandhā and Diddā acting as regents on behalf of their minor sons.³⁵

We can conclude that *satī* was a practice by which the patriarchal society made sure that woman would not break

away from the norms created by them and that she would sacrifice her life willingly by the promise of eternal swarga or glory which would be accorded to her once she follows her dead husband.

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A Discourse between Śaṅkara and Cārvāka

Dr. Jinitha K. S.

Śaṅkara, the great exponent of the Advaitadarśana spread the philosophy of unity and fraternity. He travelled all over India and established his ideologies through discourses and debates. He attained a number of disciples in his tradition and some of them wrote travelogues of victory of their great master over the learned masters of opponent darśanas and dharmas. Ānandagiri was such a disciple of Śaṅkara. He is the author of Śaṅkaravijaya which reveals the life history of Śaṅkara. It also explains various territories, rituals and rites of then existing prominent religions, faiths and philosophies.

Ānandagiri depicts the open debates of Śaṅkara with the opponents from other schools. He highlighted the arguments of Śaṅkara which refuted his opponents' views and re-established the supremacy of Non-dualistic Vedānta. All these aspects are crystal clear from the different prakaraṇas of Śaṅkaravijaya. Ānandagiri portrays various sects of religions of ancient India. He depicts the travel of Śaṅkara with his numerous disciples starting from the Madhyārjuna land

converting by his speeches all other Brahmins to advaitamata. Then Śaṅkara goes to Rameśvara. There arrive several enemies of advaita, wearing different signs of Maheśa. They were Śaivas, Raudras, Ugras, Bhaṭṭas, Jaṅgamas and Pāśupatas. With clear arguments and evidences Śaṅkara makes them the followers of advaitamata. He also makes the Śivamataikadeśins and Vaiṣṇavas into the devotees of Advaita. He establishes with obvious evidences and reasons, the problems inherent in the philosophies of different sects like; Pañcarātrāgamavādins, Vaikhānasamatavādins, Karmahīnavaiṣṇavas, Hairaṇyagarbhavādins, Agnivādins, Sauras, devotees of Mahāgaṇapati, Haridrāgaṇapati, Ucchiṣṭmagaṇapati, Navanītasvarṇagaṇapati, Śakti, Mahālakṣmī, Vāgdevatā, Kāmākṣī, Kāpālikas, Cārvākas, Saugatas, Jainas, Bauddhas, Mallaris, Viśvakṣenas, Manmathavādins, Kuberavādins, Indravādins, Yamas, Śūnyavādins, Lokamatavādins, Sāmkhyas, Yogavādins, Cāndras, Rāhuvādins, Kṣapaṇakas, etc. Śaṅkaravijaya describes in detail various aspects of advaita's opponent sects. Among its prakaranas, 25th chapter explains the arguments of the Cārvākas.

Cārvākamatanirvahaṇa

25th prakaraṇa of Śaṅkaravijaya is known as Cārvākamatanirvahaṇa. This chapter covers a conversation of a Cārvāka with Śaṅkara. From their dialogues, the philosophy of the Cārvākas as observed by the non-dualists is revealed.

The episode begins as:

A Cārvāka, who happened to see the great master Śaṅkara, along with numerous disciples gets astonished and thinks, "the stupid fellows, they don't know the real truth, they are murmuring on false ideas. If I stay with them I also will be a fool. There is a sannyāsi who seems the leader of this crowd. If he is intelligent I can stay for some time, otherwise I will run out of here".¹

Then he entered into the sabhā and asked Śaṅkara "he Swamin, I will explore to you the true knowledge. I will explain you the truth. Please listen."

With these words he started to explain the Cārvāka perspectives on epistemology, metaphysics, ethics etc. They don't accept the concept of rebirth, but they believe that death is the salvation. There is neither heaven nor hell, Earth is the only truth.

No Re-birth

पितृमातृकारणस्य कार्यरूपशरीरस्येन्द्रियप्राणजीवात्मकस्य लय एव मोक्षः, मन्दमतयस्तस्य पुनरागमने जल्पन्ति 'भस्मीभूतस्य देहस्य पुनरागमनं कुतः' ?

All the body is formed from our father and mother. They are the reasons for the origination of body. This body includes sense organs, life etc. If the organs and Jiva are lost, the body will be lifeless and this state is known as Mokṣa. You fools say this body will take birth again. This will become ashes and how can these ashes take birth again?

When the river entered into ocean the river became ocean. The river water does not return from the ocean.² In the same way the lost body cannot come back.

Death is the Salvation

Cārvāka again explains: Death is the Salvation.³ For the pleasure of dead, these brainless persons are performing rituals, like śrāddha. केचिन्मन्दधियः किल मृतानां श्राद्धं कर्म कुर्वन्ति तदग्नेन मृतानां तृप्तिरस्तीति तद्विवेकः किमु वक्तव्यः. They declare, by the food offering in śrāddhas their dead forefathers will be happy. This is utter foolishness."

No heaven or hell

Then he accuses the advaitins, "You also believe in heaven and hell and believe that the highly developed souls, who lead an extremely righteous life, meditate with whole hearted devotion and practice the various spiritual disciplines, attain liberation. Some return to earth for re-birth. Those who perform actions forbidden by religion and ethics assume hell. After death such human bodies dwell in hell and after expiating their evil actions they are reborn on earth as human beings."

Earth is the only truth, no hereafter

Cārvāka then avers, "These arguments are not true. There are no external worlds other than this earth. Svarga and Naraka always exist on our earth. When one experiences happiness and pleasure, he is in Svarga or heaven. When one goes

through severe difficulties, painful experiences, agonies, he is in Naraka or hell.⁴ So this world is heaven and hell, and no other extra worlds exist. Heaven and hell can be seen directly with our sense organs.

When the creatures become dead their organs are also dead and with these dead organs how can they go to paraloka? You may say that Jīva is going to paraloka, but Jīva is shapeless, without shape, without a svarūpa how can Jīva travel to paraloka? So there are so many false and fake statements in your religion. There are no such stupid statements in our religion and hence our religion is the best."

Thus Cārvāka explains his doctrines and claims that his way of living, i.e., Cārvāka's way of living is the best.⁵

Śaṅkara's answers to Cārvāka's arguments

After hearing all these arguments Śaṅkara replied to him, "He Cārvāka, your opinion is unworthy as against vedas.⁶ This Jīva is quite different from body and organs; it is also called the paramātman. It is also called the unmoving witness existing within the conscience of all beings. It is well known that the reflection of the paramātman within the conscience is called the jīva.

The intention of all the Vedas is that when pure conscience cuts its relation from the observable body, then the illusion of the jīvātma also ceases and the salvation called mokṣa is attained. Your argument that death is the salvation is not sound; without knowledge one cannot attain salvation.

It is also evident from the Vedas; '*jñānāgnidagdhakarmāṇo yānti brahma sanātanam*'.

The External body or sthūlaśarīra may be burned into ashes but the sūkṣmaśarīra goes to paraloka. For that Jīva which goes to the other world, his son should perform the rituals like obituary or śrāddhas. By those rituals it will be free from the state of preta and will attain puṇyaloka. The puranas also state that by offering piṇḍas in Gaya the forefathers will be free of evils.⁷ So the piṇḍadāna is a necessary ritual.

You said Jīva is without svarūpa and hence it cannot travel. That is not true. Liṅgaśarīra is the svarūpa of Jīva. Like a flying bird Jīva travels from one world to the other. Hence, you Cārvāka, the fool, evil doer, go fast from here."

When Śaṅkara said these words Cārvāka realized the importance of advaitamata and he threw away his religion, thought, and became a follower of Śaṅkara.

Thus the Cārvākamatanirvahaṇaprakaraṇa reveals the basic concepts of Cārvākas as understood by the Advaitins. It is also evident that Cārvākamata has been an established religion of that time.

Conclusion

Śaṅkara was born in A. D. 8th century in the village of Kalady. After completing his study on Vedas, he renounced the world at an early age. He travelled all over India, preaching the divinity of the soul and the oneness of existence.

Anandagiri, the great disciple of Śaṅkara wrote Śaṅkaravijaya which is a detailed description of Śaṅkara's travel all over India. The stories of conflicts of Śaṅkara with various sects of religions of ancient India are explained in that text. Some say that the original text of Ānandagiri is lost, and the extant text pertains to a later Ānandanandagiri.

The 25th prakaraṇa is known as Cārvākamatanirvahaṇa. A debate was going on in this chapter. According to Cārvākas, perception or pratyakṣa is the only valid means of knowledge. They denied all other pramāṇas. They rejected even the existence of anumāna or inference. There is no other world. Death alone is liberation. There is no heaven, no hell, no final liberation, nor any soul in another world. They believe in the pleasure of the senses in this life. Eat, drink and be merry is the motto of them. If the body is reduced to ashes there is no chance of coming back. So live happily in this world. Enjoy worldly pleasures.

The ceremonies for the dead are meaningless. These basic philosophies of Cārvākas are revealed in the discourse in Cārvākamatanirvahaṇa.

Notes

1. किमेतज्जगन्मूर्खजनाक्रान्तं विचित्रमिव जातं किमज्ञ देहेन्द्रियातीतः, शून्यात्मवादिनः असन्तस्तेषां मुक्त्यभावादेव लोके किल विकला इव बहवो जाता मूढतराः तेषां सहवासेन बुद्धिमतामस्माकमपि दुष्टमतिरायातीति बहुधा विचार्य अथैवं तदद्रणी सन्न्यासीति कश्चिदस्ति खलु तस्य यदि विवेकोस्ति तदा तदग्रे क्षणं स्थास्यामि नो चेत् शीघ्रमागच्छामि।

2. शक्यं वक्तुं यदि समुद्रलीनानां सरिदम्भसां पुनरागमनमस्ति चेत्तदा मृतिं गतानामपि पुनरागमनमायाति ।
3. अतो मृतिरेव मुक्तिरिति निरवद्यम् ।
4. इहैव स्वर्गनरकानुभवस्य विद्यमानत्वात् यो वा सुखभुक् स एव स्वर्गस्थः यो वा क्लेशभुक् स एव नरकस्थ इति प्रत्यक्षदृश्यस्वर्गनरकरूपफलस्य परोक्षस्थितिर्न हि कल्पयितुमुचिता ।
5. तस्मादस्मन्मतमेव युक्तम् ।
6. भोश्चार्वाक भवदुक्तं नार्हं वेदविरुद्धत्वात् (२) तावज्जीवो देहेन्द्रियेभ्यो भिन्नः स एवास्माभिः परमात्मेत्युच्यतेस एव सर्वभूतान्तः करणेषु वर्तमानः साक्षी कूटस्थ इत्युच्यते अन्तः करणवृत्तौ कूटस्थस्यैव प्रतिफलनं जीव इति प्रसिद्धिः ।
7. तत्पुत्रादिना मृतोपधिस्थस्य जीवस्य श्राद्धादिकर्म कर्तव्यं तेन तस्य प्रेतत्वनिवृत्तिः पुण्यलोकावाप्तिश्च भवत्येव गयादिपुण्यस्थलेषु पिण्डदानान्मुक्तिरस्तीति पुराणदर्शनात् ।

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The Aesthetic Relish and Spirituality in the Rasa Experience

Dr. Lima Antony

The history of Indian poetics and aesthetics can be traced back to the age of Vedas and Upaniṣads. Even before developing as a discipline, the literary aesthetic expressions are found in the epics, the Rāmāyaṇa and the Mahābhārata. *Nāṭyaśāstra* of Bharata is the seminal text which led to the development of the theory of rasa which is the core of Indian aesthetic experience. *Alankāraśāstra*, the theory of literary criticism in Sanskrit as a whole, treats not only phonetics, grammar, and semantics but also the rhetorical devices of stylistic diction and the aesthetic value of literature.

Traditionally the whole subject matter of Sanskrit poetics has been divided into ten *kāvyaāṅgas* (constituents) of poetry. The nature of poetics is described as *kāvya-svarūpa* (nature of poetry), *śabdaśakti* (the significance of a word), *dhvani-kāvya* (suggestive poetry), *gunībhūta-vyangya-kāvya*, a piece of poetry where suggested sense is secondary to primary sense, *rasa* (poetic relish), *guṇa* (excellence in poetic expression), *rīti* (style of poetry), *alankāra* (figurative beauty of poetry), *doṣa*

(blemishes in poetic expression) and *nāṭya-vidhāna* (dramaturgy) (Choudhary 6).

The principles and doctrines of poetics went on developing through discussions among the *ācāryas* from Bharata onwards for centuries till the time of Mammaṭa when they got established into ten forms. These are listed in *kāvyaṭprakāśa* by Mammaṭa. The notable result of all this was that the whole of the philosophy of poetics and aesthetics was categorized into five schools namely, *rasa*-school, *alankāra*-school, *rīti*-school, *dhvani*-school, and *vakrokti*-school. Apart from these, the *aucītya*-school is considered as the sixth one, though not accepted as such by all. Among the above, *rīti* and *vakrokti* were founded by Vāmana, and Kuntaka respectively, and *rasa* by Bharata, *alankāra* by Bhāmaha, and *dhvani* by Ānandavardhana (Choudhary 8).

The *Dhvanyāloka* written by Ānandavardhana is an important work in the history of Indian poetics. *Locana* of Abhinavagupta is a commentary on *Dhvanyāloka*. Abhinavagupta is called the great devotee of the Supreme Self or wiva. Ānandavardhana in his work claimed that the main goal of good poetry is the evocation of a mood or "flavour" (*rasa*) and this process can be explained only by recognizing a semantic power beyond denotation and metaphor, namely, the power of suggestion or *dhvani*. Thus along with *rasa*, *dhvani* also became a prominent school of poetics.

The theory of *rasa* is the essence of Sanskrit aesthetics and literary criticism. There are references to *rasa* in the Vedas, in Vālmīki, and in the Upaniṣads. The term *rasa* was

first employed in the context of drama and was later extended to poetry. It was from Bharata onwards that the term signified aesthetic pleasure or thrill that the audience experienced while witnessing the enactment of a drama. It also signifies the pleasure that poetry accorded to readers or listeners. *Rasa* experience is seen differently by many aestheticians.

Bharata's *Nāṭyaśāstra* contains the famous statement about the origin of *rasa*, "*vibhāvānubhāvavyabhicārisamyogādrasanispattih.*" *Rasa* comes from a combination or commingling of *vibhāvas* (causes), *anubhāvas* (effects) and *vyabhicāris* (accessories). (NS I 105). The spectator who is watching any performance is excluded from all other distractions and is self-absorbed.

Bhattachalokta observes that *sthāyībhāva* (stable emotion) when intensified by poetic description becomes *rasa*. He observes that *rasa* primarily resides in the original characters and leaves out the poet and the audience in his analysis of the process of *rasa*-experience. Śāṅkuka includes spectators in aesthetic experience. According to him, during a performance the audience gets so involved that it is forgotten that what is represented on stage is only an imitation. According to Bhattachalokta, the aesthetic experience of the hero, the poet, and the aesthetician is essentially the same. He says that aesthetic experience arises from poetry only when the aesthete directly visualizes it through the mind's eye. Mammaṭa, an aesthetician of the eleventh century, in his work *Kāvyaprakāśa*, deals with all the topics of poetics except dramaturgy. According to Ānandavardhana, the poet was a

seer or *Riṣi*. He extended the theory of *rasa* to the poet or the creator. According to him, *rasa*, the aesthetic state of consciousness, belongs to the poet alone, and it is only his "generalized consciousness." Ānandavardhana, though accepting *dhvani* to be the soul of poetry, declared *rasa* as the best variety of *dhvani* as compared to its other varieties.

Bhattachāyaka and Abhinavagupta imposed on *rasa* a system of theology and philosophy. From their time onwards, *rasa* became a subjective entity directly experienced by the spectator, the reader, or the critic. These two aestheticians hold the view that *rasa* experience is not a mere pleasure but an abiding bliss where the spectator's own self becomes one with the absolute soul, *Paramātmā*. Abhinavagupta was a philosopher and poet and his explanation of *rasa* is based upon Kashmir Śaivism. He used technical terms like *samvid* and *parāmarśa* from Śaiva philosophy in his analysis of the theory of *rasa*. Apart from that, he linked *rasa* to the theory of *dhvani* propounded by Ānandavardhana. Abhinavagupta, following Ānandavardhana, argues that *rasa*, being the experience of emotions, cannot be communicated by the method of direct statement. Hence, there is a need for a function exclusively operative in poetry, and he calls it *vyājanā*. *Rasa* is never expressed and it is always suggested. So *rasa* is conveyed through the *vyājanā* and is always *vyāṅgya*.

The impact of Abhinavagupta on the interpretations of Bharata's *rasasūtra* was so powerful that everyone fell in line with him. It is interesting to note that according to Bharata, aesthetic enjoyment or *rasa* is produced by determinants called

(*vibhāva*), which according to Gnoli, can be translated as, "cognition" (*vijñāna*) (Introduction xvii). In aesthetics, the purpose of art is to give pleasure. This pleasure is equivalent to *brahmānanda*. The essence of art is beauty that merges with the object and reaches the stage of ecstasy of the subject. However, we cannot see the existence of beauty apart from the object and the subject. We can say that an object is beautiful, but where beauty lies is a subtle issue related to mysticism and the experience of *Brahman*. Only the enlightened soul (*ātman*) gets the experience of pure beauty. Purpose of art is to create that beauty.

In India, aesthetic enjoyment has always been in harmony with religious experience. The sensuous aspect of beauty leads to an experience of the Absolute, or in other words, the finite beauty leads to the transcendental beauty or the sublime. In ancient India, the experience of beauty was inseparable from religious experience. As M. Sivakumara Swamy says, "beauty (*vāmam*) was a value which was sought along with two other values, viz., Truth (*Satyam*) and Good (*Bhadram*) (8). In Indian aesthetics, sensuous beauty never produced any conflict because beauty was rarely separate from other values, as in the familiar expression, "*Satyam, Śivam, Sundaram*," (Singh 60).

The poets of the Ṛg Vedic hymns, the oldest compositions in any Indo-European language, looked with wonder at the immensity and mystery of the universe and saw it as full of forms (*rūpa*) and energy.

The aesthetic relish attained through *rasāsṡvādana* comes close to the experience of the Ultimate Reality. In the *Maitrī*

Upaniṣad there is a passage which elucidates the meaning of the Ultimate Reality as *rasa*. The Ultimate Reality is described as the "lord of all pleasures and delight" (V. 2. 1). It is as relishable as *rasa*. The Upaniṣadic teaching that the Ultimate Reality is essentially *ānandam* is expressed by the concept of *rasa*. The experience of bliss is always associated with *rasa*. For on getting the essence (*rasa*) one becomes blissful.

Though Bharata is credited with having originated the *rasa* theory, it was Abhinavagupta who developed it into a systematic poetic principle. His works in the field of aesthetics are two, namely, *Abhinavabhārati*, which is a commentary on the *Nāṭyaśāstra*, and the *Dhvanyāloka Locana*, a commentary on *Ānandavardhana's Dhvanyāloka*. According to Susheel Kumar De, "although Abhinavagupta contented himself with the writing of commentaries in the field of Sanskrit Poetics, his works have almost the value of independent treatises for their profound erudition and critical acumen" (1: 42-43).

Abhinavagupta was a mystic, and the tradition as recorded by his followers and commentators tells us that he had realized the Absolute. He discusses both in *Locana* and in *Abhinavabhārati* the nature of *rasa* and the manner how the *sahṛdaya* gets over the obstacles to attain the experience. This realization is considered *alaukika* or transcendental. It is ineffable and cannot be expressed in words. It is a peculiar kind of cognition similar to, but not identical with, yogic knowledge and realization. Mulk Raj *Ānand* defines the nature of *rasa* and the Absolute thus: "it permeates the differentiated universe of *māya* (appearance) and we can feel it in the veins

of existence, we cannot know it, materially, through the senses . . . the same is true of rasa" (396).

As in Vedānta, it is only when human beings overcome selfishness and realize the highest truth that they will be in rapt ecstasy wherever they turn, for they see the glory of being everywhere (Hiriyanna 163). According to Pandey, for Abhinavagupta mystical experience was nothing but the "realization of the Self, free from all impurities, which constitutes the individuality of the individual self. This implies the identity of the individual and the universal in essential nature" (1: 93).

The aesthetic delight that is the result of rasa experience is termed *camatkāra* by Ānandavardhana (Masson 1:18). In Śaiva philosophy the term has a deeper meaning signifying a perfect self-consciousness that is the "consciousness of Self, free from all limitations" (Pandey 1: 107). Abhinavagupta used this term in the philosophical sense signifying "consciousness" as part of aesthetic experience. He holds the view that the self shines and this luminosity, which is pure consciousness, gives bliss. In the observation made by Vijayavardhana, "the experience of rasa is transcendental (*lokottara*) in nature, and it has its essence or soul, *camatkāra* – a peculiar state of wonder taking the form of a dilation of the mind." (93). De explains "*camatkāra* as consisting of an expansion of the mind and as synonymous with *vismaya*. In this connection, Viśvanātha quotes with approval an opinion of his ancestor Nārāyana who put a premium on the sentiment of the marvellous (*adbhuta rasa*) and maintained that it was essential in all Rasas" (2: 263).

In aesthetic experience, all that is externally manifested is essentially "blissful" (ānandamayā), but in actual experience, the worldly objects are either painful or pleasant. According to Pandey, in Abhinavagupta we can find an explanation for this problem in aesthetic enjoyment:

External objects are painful or pleasant, when they are related to the individuality of the perceiving subject, when they are viewed objectively and purposively, when the relation between the subject and the object is utilitarian. But when the utilitarian relation is substituted by the aesthetical, when the object is viewed without any objective purpose, when the perceiving subject is free from all elements of individuality, when object is reflected on deindividualized self, it is not experienced as either pleasant or painful, but simply produces a stir in the universalised self of the recipient, brings about the predominance of the ānanda aspect of the self.

According to Pandey, "before the time of Abhinavagupta, Śānta Rasa was a point of great controversy among the authors" (219-220). Dhananjaya and Abhinavagupta, who were contemporaries, had differing views on śāntarasa. The former admits only eight rasas and refutes the view that śānta is the ninth rasa that could be presented on the stage. The latter takes particular pain to establish it as an independent and basic rasa and holds the number of rasas to be nine. According to him, śānta admits its presentation on the stage (Pandey 221).

The concept of śāntarasa developed by Abhinavagupta has an important component of bhakti or devotion. This aesthetic

state is similar to the experience of śānta rasa as discussed by Abhinavagupta. He sees the sthāyibhava of śāntarasa as nirveda. It is a state of mind of detachment to the finite world. This attitude can lead one to the knowledge of truth and to mokca. In the words of Abhinavagupta,

Knowledge of any object other than the Self is the knowledge of worldly objects. For anything that is different from the Self is nothing but non-self.... The ātman alone possessed of such pure qualities as knowledge, bliss, etc., and devoid of enjoyment of imagined sense-objects is the sthāyibhāva of śānta. (Devy, Indian Literary Criticism 66)

Abhinavagupta speaks about the bliss of śāntarasa in the following words:

Just as the white string, whereon gems of different kinds are loosely and thinly strung, shines in and through them, so does the pure Self through the basic mental states such as Rati and Utsāha, which affect it. The aesthetic experience of śānta, consists in the experience of the Self as free from the entire set of painful experiences, which are due to the external expectations, and, therefore, is a blissful state of identity with the Universal. It is the experience of Self in one of the stages on the way to perfect Self-realisation. Such a state of Self when presented either on the stage or in poetry and, therefore, universalized, is responsible for the arousal of a mental condition which brings the transcendental bliss (Pandey 1: 249-50).

Śāntarasa leads to self-realisation as well as self-liberation. According to Deshpande, "Śānta Rasa is to be known as that which arises from desire to secure liberation of the Self, which leads to the knowledge of Truth is connected with the property of higher bliss. Various feelings because of their particular respective causes arise from Śānta and when these causes disappear they melt back into Śānta."(99)

According to Abhinavagupta, rasa is created in sahridaya and the bliss experienced in rasa enjoyment is of a transcendental nature. "Though the individual self is none other than the omnipotent God, so long as there is no recognition of this, there is no bliss. The poet's function also is said to be of the same category" (Krishnamoorthy, Dhvanyāloka and Its Critics 224).

The aesthetic relish attained through literature culminating in rasa has various dimensions as observed by different literary critics down the ages. Indian aestheticians have studied it closely and have come to various conclusions. But the nature of enjoyment and the levels in which it can transport the reader still remains mysterious entities which can be explored in the light of emerging evidence from neuro and cognitive sciences.

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Vedānta Darśana in the Āpastamba Dharmasūtra

Aswin P. M.

Since the *Brāhmaṇa* texts on Vedic *Yajñas* are large in number, and extremely cryptic and abstruse, the Kalpa *Sūtras* were composed in different branches. What that can be found in the Kalpa *Sūtras*, are clear and concise descriptions of *Brāhmaṇas*. The emergence of Kalpa *Sūtras* were necessiated by the hard to understand nature of the *Brāhmaṇa texts*. "The Kalpa *Sūtras* are important in the history of Vedic literature for more than one reason. They not only mark a new period of literature and a new purpose in the literary and religious life of India, but they contributed to the gradual extinction of the numerous *Brāhmaṇas*, which, therefore, are known to us only by name"⁶. However, the Kalpa *Sūtras* have some fundamental differences with the *Brāhmaṇas*. While the *Brāhmaṇas* emphasize only the Vedic rituals, the Kalpa *Sūtras* shed light on the social environment and local customs of the people of that time. Every Veda has its own set of Kalpa *Sūtras*, but most of them have been lost in the turbulent rush of time.

The Kalpa *Sūtras* are classified into four categories viz., *Śrauta*, *Gṛhya*, *Śulba* and *Dharmasūtras*. *Dharma Sūtras* are Dharma illuminating *Sūtras*. They consist of rules regarding duties of man towards not only another human being, but also to the whole humanity as well as all living, nonliving, movable, and immovable entities. *Gautama Dharmasūtra*, *Āpastamba Dharmasūtra*, *Baudhayana Dharmasūtra*, *Hiraṇyakeśi Dharmasūtra*, *Vasiṣṭha Dharmasūtra*, *Viṣṇu Dharmasūtra*, *Vaikhānasa Dharmasūtra* are the dharmasūtras now accessible.

Āpastamba Dharmasūtra was originated in south India around 450-350 BCE. Compared to the other Dharmasūtras, the greatest feature of the *Āpastamba Dharmasūtra* is the spiritual thoughts contained therein. The fourteen *Sūtras* in the twenty-second *Khaṇḍikā* of the eighth *Paṭalam* of the first *Pras̄na* of this *Dharmasūtra* reflect *Vedānta* principles. This *Khaṇḍika* itself is considered as a *Adhyātma Paṭalam*. *Ādi Śankarācārya* has also written a commentary on this. This *Khaṇḍikā* that begins with the introduction that one should perform spiritual *sādhana* (concentrated, methodical and disciplined efforts) in order to renounce momentary sensual pleasures, describes the following subjects such as the Glory of Self-Knowledge, Self-Control, cognitive and comprehensible form of the Highest Reality, The Subtle and the Physical Body, The Ultimate Relief of Sufferings, the capability to realise the Unity in Diversity, The Reality Behind the Existence of the Universe, Emotions and thoughts that deter us from realizing Supreme Truth, The virtues that lead one to the Ultimate Salvation.¹

Āpastamba exhorts everyone: there is no greater gain than self-knowledge. Self-knowledge is that special gain which leads from a realm of transience to the truth of eternity, from ignorance of darkness to the radiance of enlightenment and from death to the immortality. *Āpastamba*, who advised on the ways to achieve and enjoy family security, food, party affiliation, national welfare and world relations, did not hesitate to give his valuable suggestions for leading man to the ultimate happiness. People who do not get satisfied with a little happiness are yearning for more and more happiness. This desire for pleasure is the cause of both the progress and downfall of man. The Vedas teach us to attain the bliss that is an infinite seamless bliss. The *Dharmasūtra* too, which follow the path of Vedas try to lead one to eternal bliss which annihilates sorrow. In the *Adhyātma Paṭala*, *Āpastamba* tries to clarify the ways and means required to reach the goal.

The soul dwells in all of the living beings in this universe. That, on the other hand, lies in the cave of the intellect and is sinless. It is free from wrinkles of skins, greying of hair and all the other aging effects as well as all evils. Therefore, it is immortal. Whoever realizes that Soul dwelling in the immovable at the same time restless body of *Prāṇa* (Soul), he becomes immortal."² This is how *Āpastamba* describes the path of *Mokṣa* by describing the *Paramātmavarūpa* (cognitive and comprehensible form or a descriptive outline of the Ultimate Truth). *Āpastamba* emphasizes that the real aim of life is the eternal bliss of *Mokṣa*. It is the comfortable and the blissful state behind a stressful life. *Mokṣa* is the solution

to all problems and the ultimate *Stop*, where all the troubles and sufferings come to an end. All worldly pleasures are transient in comparison with *Eternal Bliss*. Therefore, it means that one should be as careful as possible not to give up before one attains the state of infinite happiness by indulging in petty pleasures.

"In this realm of materialism, the learned person renounces everything that is subject to the sensual influences and keeps on striving to realize the Soul sleeping in the cave of the intellect."³ Only a few out of the thousands of people in the world are moving in the path towards the realization of the Supreme Consciousness. Even among them, only a few of the wisemen who lead a life of *Aiśvaryaṃ* (Spiritual prosperity) will reach the ultimate goal. But even if one dies while seeking *Para Brahma* (The ultimate Truth or *Brahma*), it will not be in vain as that journey can be continued even in the next life. Therefore, *Āpastamba* urges that one should live with the desire to attain *Mokṣa*, which happens to be the cardinal *Puruṣārtha*, in this very birth.

"That *Paramātmā* is Omniscient. *HE* is more subtle than the *bisatantu* (Lotus-Fibre) in the lotus vein, but *HE* has pervaded the entire universe, its every nook and corner. *HE* has absorbed the whole universe into *Himself*. That *Paramātmā* is different from the senses-acquired *Jñāna* in this *Samsāra* (material universe). *HE* divides the whole *Samsāra* into different forms. The body is derived from that *Paramātmā*. *HE* is therefore the Origin and the Root Cause of creation.

Therefore *HE* is eternal, *HE* is dispassionate and unaffected."⁴
This is how *Āpastamba* critiques the cause of creation.

Mokṣa is the supreme in the *Puruṣārthas*, that is, *Dharma*, *Artha*, *Kāma* and *Mokṣa*. When one fulfills the needs of life based on *Dharma*, one realizes that the purpose of life is nothing but *Mokṣa*. Then the selfish feelings of exploitation, deceit, adultery, etc. will have no place in life. Life with the ultimate goal of *Mokṣa* is essential for the well-being and orderly progress of the universe. In order to clarify this principle, *Āpastamba* has included in his text the spiritual thought that was not found in the other *Dharmasūtras*.

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- 1) अध्यात्मिकान्योगाननुतिष्ठेन्न्यायसंहिताननैश्चारिकान् (Āpastamba Dharmasutra 1.8.22.1)
- 2) पुः प्राणिनः सर्वएवगुहाशयस्याहन्यमानस्यविकल्मषस्याचलंचलनिकेतंयेऽनु तिष्ठन्ति तेऽमृताः (Āpastamba Dharmasūtra 1.8.22.4)
- 3) Āpastamba Dharmasūtra 1.8.22.5
- 4) Āpastamba Dharmasūtra 1.8.22.6



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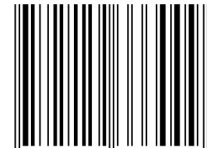
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